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A Community of Learners

Lana Wachniak, Kennesaw State University

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We are a community of learners. Because of my position as faculty development director at Kennesaw State University, I have the opportunity to facilitate the sharing of information across campuses. I have learned a great deal from Regents' Distinguished Professors although I have not had the pleasure of meeting most of them. Learning, though, occurs not only in face-to-face encounters. Through these pages, I invite you to learn from, and to get to know, these distinguished professors.

When I initially learned about the Regents' Distinguished Professor program, I became excited at the prospect of having yet another avenue for sharing information about teaching. Many campuses designated a faculty member to share with colleagues his or her expertise in reaching students. I immediately contacted these professors to invite them to write for this edition of *RTT*. These authors were given free rein: they could address philosophies of teaching, pedagogies, or plans for the future.

I interacted with these colleagues via e-mail, letters and telephone. This communication provided me the opportunity to touch base with an old friend with whom I taught many years ago. I'm proud of him for being his institution's distinguished professor. The endeavor allowed me to talk with a colleague that I have been e-mailing for the last year and a half, but whom I have never met. She is a phenomenal writer. In one breath she discusses Confucius; in the next, she moves on to discuss the Internet and web courses. I have enjoyed learning from her.

The title "Distinguished Professor" allows the faculty member to carve out different roles on his or her respective campus. One teacher shares with her campus information about how students learn. Another discusses his desire to dive into faculty development that focuses on technological applications and to bring his colleagues into the Information Age. Their goals are different, their styles are different, and their stories are different. •

Some Reflections on the Great Teachers of the Past

Deborah Vess, Regents' Distinguished Professor, Professor of History, DeKalb College

When one looks back upon history, many of the most influential figures were teachers. Plato, one of the pioneers of modern philosophy, was also one of the greatest ancient teachers. Among his most famous pupils was Aristotle, another of the major pillars of world philosophy. Aristotle, widely known for his acumen and astonishing versatility, was also the tutor of the young Alexander the Great. Confucius, upon whom Chinese civilization can arguably be said to rest, was, in his lifetime, a teacher. A brief journey through the great teaching of the past is enlightening for the modern scholar/teacher.

Great historic teachers share an awareness of the connection between teaching, learning, and the human predicament. Confucius consistently refused to discuss questions which had no bearing on life and practicalities, claiming he simply wanted to know how to live a better, more useful life. From this simple desire came some of the world's most profound statements on ethics, morality, family, and politics. To know whether men were wise or good, he said, you simply had to watch how they acted, how they applied their knowledge over time as opposed to a limited set of circumstances. His model of the superior person was a model which was accessible to everyone, and founded upon the notions of balance, order, and harmony.

Great historic teachers share an awareness of the connection between teaching, learning, and the human predicament. Confucius consistently refused to discuss questions which had no bearing on life and practicalities, claiming he simply wanted to know how to live a better, more useful life. From this simple desire came some of the world's most profound statements on ethics, morality, family, and politics.

Even those traditions founded upon contemplation recognized a role for the active life. The Rule of Benedict, at the heart of the western monastic tradition, enjoined the monastic to treat everything as if it were a "vessel of the altar," which is to say, in part, that a spirituality confined to abstractions and divorced from action is one not fully developed. Like Confucius, Benedict found the extraordinary in the ordinary, and insisted upon a life of balance and moderation in which work, prayer, and study were understood as complementary aspects of the spiritual quest.

The humanists of the Italian Renaissance realized that effective communication of knowledge meant persuading an audience of one's point of view, and so involved an understanding of who was listening, their needs and biases. The humanists rejected medieval scholasticism, which they saw as too and abstract, in favor of rhetoric, a discipline which addresses the needs of the learner. Petrarch pointed out that while Aristotle was a brilliant philosopher, his words often fell upon empty ears, for they "...lacked the power to sting..." Although Erasmus of Rotterdam might have written a scholastic treatise criticizing the theology of his age, he chose instead to rely upon his acerbic wit and to disseminate his message through satire. The very entertaining *Praise of Folly* did not "lack the power to sting," and opened tremendous philosophical debate. Folly literally spoke to the people, and lambasted customs and practices with which they could identify. Humanist thought was also noteworthy for leaving the debate open-ended, as they refused to designate any one idea as "The Truth."

Although Plato was much more comfortable than the humanists with the idea of "Truth," he shared with them the belief that the audience is crucial in the learning process. He, and Socrates before him, argued that the task of the teacher was to draw out the knowledge already lurking within each student. Socrates and Plato never lectured, but probably stimulated more thought than any other figures in the history of humankind. Socrates and Plato provided a context within which thought could and had to occur. The efficacy of his method can be seen in his student Aristotle, who departed from his master on many issues, and was one of the greatest critical thinkers of all time. How proud Plato must have been to have produced not a mirror image, but a student who could offer his master as much as he had received.

Modern teachers would do well to remember these lessons of the past, and to apply them to their own teaching. Good teaching is not a one-sided delivery of material, but it is the communication of one person's thoughts and knowledge to another, such that one is empowered to apply it.

The task of an educator is not simply to fill that "empty void" who comes through the door with factual knowledge, but to teach students how to think in such a way that they can meet any difficulties which might arise. The pace of the information explosion means that much of today's knowledge will be obsolete in five years. One must enable students to use whatever information they have in a way that will enable them to navigate an ever more complex world.

The humanist and Confucian insistence that knowledge be made relevant to experience can be captured in the modern classroom. Use of active learning and collaborative learning has been shown to increase retention and understanding of material, as well as awareness of other points of view. In place of the standard lecture on Japan, I require students to write a haiku poem, and to present it to the class. After discussing the symbolism of each poem and entering into the contemplative framework of Zen Buddhism, the class participates in a Japanese Tea Ceremony, during which they contemplate some of the same images they wrote about in poetry. After these active learning exercises, students are better able to master the intricacies of Zen Buddhism and its influence on the samurai code of bushido. As a final test of their mastery, I ask students to design a Zen landscape, and to include detailed commentary which makes reference to the sources and concepts they have studied. Such activities help students not only to see the connections between poetry, literature, and history, but also to life itself. How often my students have told me that they learn more from the silence of the Tea ceremony than they ever dreamed possible! They have learned that the classroom has some relevance to their own quest for balance, order, and harmony.

Active learning can also be encouraged through the use of technology. Software that allows one to create interactive applications, such as Authorware, helps to create a context within which students can explore ideas and test the implications of hypotheses. I have created several modules for use in my world civilization classes, which have interactive chronologies, maps, glossaries, and primary source texts, such as the Rig Veda and the Tao te Ching. These modules allow students to repeat material as often as they like, and provide immediate feedback for improvement. When William The Conqueror landed in England in 1066, he fell flat on his face. Characteristically, he turned what could have been his most embarrassing moment into one of history's greatest ones. When he stood up with both hands full of English soil, he remarked: "I have come to England and taken her with both hands!" He was a man who conquered unbelievable odds in order to succeed, and instructors should provide students with the same opportunity to turn failure into success. If we do so we will be providing students with the tools they need for success in the world outside of academia.

These programs also provide a context in which students may begin to develop their own thoughts and reactions to texts. The hypertext primary sources are based upon the Socratic elenchus, and many links provide no instructor generated commentary but rather the opportunity for students to develop their own thoughts. Some of the Socratic modules require students to enter textual responses, such as the one on The Torah. Here, students examine three conflicting passages from Genesis on the great flood, and respond first to questions regarding content, and then to comparative and analytical questions. Finally, they arrange the passages in their probable order of composition. These Socratic modules develop critical ability and also prompt users to consider major issues before they are influenced by an instructor's commentary. Such hands-on methods show phenomenal success. When grades on critical essays for classes using the modules are compared to those which did not use the modules, they show a mean difference of fourteen points. Individual grades increase between five to thirty percent when comparing grades before and after use of the modules.

These reflections remind us that the best teaching develops students beyond what they were when they walked in the door. We must provide a context within which students can grow, by stimulating their own creative input, and allowing them to apply the material they encounter. As educators, we convey much more than the simple content of our disciplines.

These reflections remind us that the best teaching develops students beyond what they were when they walked in the door. We must provide a context within which students can grow, by stimulating their own creative input, and allowing them to apply the material they encounter. As educators, we convey much more than the simple content of our disciplines. Truly effective teaching fosters self-realization and empowers students to surmount any obstacle they may later encounter. Like Confucius and Benedict, modern teachers may contribute to a more balanced, ordered, and harmonious life for our students. May we all continue to be, as were Plato and Aristotle before us, still philosophers, lovers of wisdom in all its forms. Like those who have gone before, may we continue to point our students towards the path out of the cave and share with them their journey into the light. •

Knowing and Teaching

Mary Kay Kramp, Regents' Distinguished Professor, Associate Professor, History, Dalton College

In May Sarton's *The Small Room* (1961), Lucy, a new hire fresh out of graduate school, confronts her awesome responsibility of teaching undergraduates. In doing so, she wonderfully articulates her experience of a critical distinction between knowing and teaching—"*knowing something and teaching it are as different as dreaming and waking!*" She discovered what we have experienced—because we know our field does not necessarily mean that we can teach. In teaching, knowing our fields is necessary but not sufficient.

Teaching is a way of being present to others. Because "teacher" is a relational term, it implies "student." Yet when we college faculty talk about teaching, what is often most figural for us is the knowledge we teach, be it of history or nursing or chemistry or political science. We name *what* we teach, not *who* we teach, and we look to our discipline to name who we are—historian, nurse, chemist, political scientist. Our disciplines provide us an identity. When we talk about teaching, our conversation typically turns to *what* we teach, *what* we know, *what* we do or do not "cover." We easily slip into talking about these areas of our expertise and what we do with our expertise—how we present what we have learned to our students.

> "She had imagined she knew the material on Thoreau and Emerson by heart, that preparation for the first lectures would be easy, but she soon discovered that knowing something and teaching it are as different as dreaming and waking."
>
> *May Sarton,* The Small Room.

It is understandable that we find delight and stimulation in such expertise. After all it is within the framework of our discipline that we come to understand and make meaningful what we know and experience. It is within our disciplines that we are situated and lead active intellectual lives. We are products of the academy which stresses knowing. There learning is most frequently measured by a kind of testing that quantifies how much we know and awards it a value. Generally as students of our discipline, we enjoyed our academic experiences. We have ways of addressing and configuring the complexities of *what* we teach—the content. What has been less available to us are ways we can confront the complexities of learning and teaching, complexities of *how* we teach. Just as our disciplines act as frameworks that organize what we know, there are frameworks that can assist us to think about teaching.

Examples of such frameworks are (1) cognitive developmental theories, (2) learning style inventories and (3) metaphor. The first two enrich our understanding of our students as they learn over time and of ourselves as teachers in relation to them. The *third*, metaphor of self as teacher, bring teacher and student together in relational ways that articulate and describe particular ways of being present to the other. All three frameworks create possibilities for the reflective teacher to confront the complexity of teaching. Each is a way of seeing that suggests alternatives that expand how we think about what we do and how we might address the particularities of our students' learning in relation to the demands of our disciplines. Each framework informs us as teachers and offers options that integrate teaching and learning.

The cognitive developmental frameworks come to us from psychology. They are the work of teaching psychologists who were curious about how their students learned. They then structured research to understand their students. William Perry's *Forms of Intellectual and Ethical Development in the College Years (1968)* is a classic and the first in the series of three studies to which I will refer. Perry shows us that there is indeed a progression in the ways students' thinking develops during their college experience. Aware of this, we are able to make better judgments about how and what we teach in order to promote that development. An understanding of what Perry discovered from his college students will "tune our ear" to attend more carefully and knowledgeably to the words of our students, preparing us to hear what we may not expect or even be prepared to hear. Perry's study is not a laboratory study but rather a study of real students engaged in actual learning experiences. In his students' voices we hear our own students as they move from a tolerance for "just the facts, please" to "I have a right to my opinion" and on to the ability to construct arguments using evidence. His framework suggests ways we as educators can both challenge and support our students as they develop in the contexts of our colleges and universities.

While *Women's Ways of Knowing* by Mary Belenky and her colleagues (1986) builds on insights gained from Perry's work, their unique contribution is that they researched the way women learn. Their work is not gender specific. Rather it tells us something about all the students we teach. The last chapter of this study takes us back to the classroom, accenting its appropriateness for informing educators. The framework the authors derive from their research shifts the emphasis from knowledge about the teacher to knowledge about the student. Awareness of our student's development challenges us to understand differently how our students, men and women, think for themselves, and to have some ideas as to what our students observe when they see us, their teachers, thinking in our classrooms.

A more recent work on students' intellectual development is *Knowing and Reasoning in College* by Marcia Baxter-Magolda (1992). While this study builds on the works of Perry and Belenky and her colleagues, it also extends to include men and women. Our own experience as classroom teachers resonates in this study when we hear the students' words and their narratives. They call

to mind those we hear daily in our own classrooms and overhear in the halls and on the grounds of our own campuses. Baxter-Magolda sees understanding our students' intellectual development as being at the heart of effective teaching. The four ways of knowing represented by the students in this study can act as a framework to assist us in our conscious efforts to promote the intellectual development of our students in the courses we teach.

The three studies mentioned offer us ways of understanding our students and thinking about how we can actively promote learning in our classrooms. Such studies inform the ways we think about how we choose to be present to our students. We teach everyday. As any practitioner brings to his/her practice a knowledge of the field, they also bring ways of engaging those with whom they work, with whom they are in relationship. When we think about *how* we teach and *who* we teach, we engage in the highest form of understanding, according to Aristotle. To actively contribute to our students developing abilities to know and to reason in the context of the discipline we wish them to know and understand, is to engage in effective teaching. Clues in and insights from these studies can assist us in understanding how our students experience and understand grades, tests, authority, issues of ambiguity and relationship, all of which have a direct bearing on how our students mature as students and knowers in the disciplines they seek to learn and we wish to teach them. Such attention to *how our students learn* invites us to think differently about *how we teach.*

Our students' preferred ways of learning become apparent to them and to us through a second kind of framework, that provided by various learning style theories. Using frameworks provided by various learning styles is another way for us to think about teaching and engage its complexities. David Kolb's theory of experiential learning and his Learning Style Inventory (LSI) are helpful ways of involving our students in learning about learning. An understanding of *how* they learn empowers students to be independent and versatile. They have options when they are in learning situations they do not prefer. What learning styles do for us is make us truly aware of the diversity of learners we are likely to have in any one class. A framework that helps us think about various ways of perceiving and processing sets us free to reflect on what we can do in our classrooms to promote learning. To admit to diversity and cling to "tried and true" ways of being present to our learners is to avid the implications of what we know to be true. An awareness of a framework such as Kolb's, gives us choices and possibilities to vary our teaching and an impetus to reach and teach the diversity of students populating our classrooms and campuses. The alternatives available to us, appropriately used, can enhance the ways we present knowledge and encourage learning. A decision to lecture becomes a meaningful pedagogical choice, just as does a decision to structure a learning activity where students work in groups in a hands-on activity. Remembering that teaching is a relational interaction, Kolb's discussion of learning styles helps us think first of our students and our desire that they learn what it is we teach. As a framework it helps us to re-view *how* we teach, not only *what* we teach.

The third framework or way of seeing ourselves as teachers is that of metaphor. Metaphor allows us to describe and articulate for ourselves and others a particular way we see ourselves in relation to our students. Lakoff and Johnson in *Metaphors We Live By,* remind us "that the way we think, what we experience, and what we do every day is very much a matter of metaphor" (p.3). Metaphor is a matter of language. It has no meaning until we give it language. In teaching, metaphor might not seem immediately apparent. But if we listen to our language, we give ourselves away. Teaching is frequently described as a battle, using the language of war or emergency triage. Teaching is expressed by some who experience it as feeding and learning as a digestive process. It may be a journey to some while for others it is a task and the teacher is the task master. We talk constantly about the need and the pressure to "cover" our material—an interesting choice of words since presumably we do not wish to tell others we are hiding knowledge from the students. We talk about knowledge as if it were a material resource—we store it, pass it on, we bring it up, it's up for grabs, we grasp it, we grade it, we use it, we seek it, we waste it, we pool it, we package it, we market it, and on and on.

In every metaphor of self as teacher there is an implied metaphor of the student. This sets up a relationship we may not have previously articulated, may not even have known. Teacher as "sage on the stage" is quite different than teacher as "guide on the side." And in each case, the student changes. In the first, the student is audience; in the second, the student may be a traveler, an apprentice, a tourist and so on. Either way, there is a clear relationship identified that marks the roles of the teacher and the student. If we pursued these, we would find that both our actions and language tend to give evidence of implied metaphors. When we understand *who we are as teacher* we more readily understand *how we are as teacher.* Metaphor serves as a way of thinking about ourselves as teacher that can make us aware of how we teach what we know.

Each of the three kinds of frameworks discussed provides us with possible ways of thinking about teaching, ways of seeing that enable us to address and engage this complex activity we do each day. Knowing our field is critical in our profession, but as we can see it is not sufficient. In our teaching we are present to others—our students—on a daily basis. "Teaching calls us to live in the world of actuality, and of possibility and vision." (Noddings and Witherell, p.7). The actuality of teaching requires us to be "in the moment." It is here we become aware of the others the students are. Understanding their needs and capabilities, and with our knowledge of our discipline, we create opportunities for them to learn. Our energies are spent less in transmitting what we know that in creating opportunities for these students to learn. We come to respect teaching for the complex activity that it is and the particular ways it challenges us to know differently—to understand what we know in a way that we enable others to learn. •

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Teacher Training Along the Flightline

Gabriel Ulrike-Stauf, Regents' Distinguished Professor, Assistant Professor, English, Bainbridge College

My most stunning performance evaluation in fifteen years of teaching was a rather informal one conducted over a standard-issue trashcan common to classrooms across our nation. That particular classroom was a portable building located along one of the flight lines of Randolph Air Force Base (RAFB), Texas. The evaluation refocused my perspective and changed the manner in which I engage my students in the classroom. Though I changed my teaching style and expectations to accommodate students with military careers, I have experienced its effectiveness with all students.

In the five years that I taught at RAFB, I became as used to the shrill whine of the Boeing-built USAF T-43's and the flyovers of the Cessna T-37's as to the announcements of temporary duty commitments (TDY's) that could interrupt a student's class attendance from a day to several weeks. The portable buildings, the flight line noises perpetually accompanying my lectures, and the TDY's were some of the indications of my students' mobile lifestyle. Over time, my syllabus came to accommodate for that mobility, addressing such matters as how to complete course work in the event of a TDY. The syllabus also became a much more detailed document, almost a contract. Knowing that their lives were filled with interruptions and unanticipated obligations, the students wanted to know their schedule of assignments and what I expected. With a detailed course outline, they could work ahead or remain caught up even though they were thousands of miles away.

World-wide mobility tasking and duty assignments given on short notice are not all that Air Force personnel have in common. Whether first year recruits or career persons with families, my RAFB students had reasons for doing well in their studies. What I didn't know was that their motivation, strong as it was, came from and was directed toward intentions far different from my own which had always been grounded in curiosity and the pleasure of learning.

Instead of curiosity and pleasure, my students' motivation often was to enhance promotion prospects on their own carefully designed career ladders. I failed to recognize and take into account my students' motivation. I saw them as bright and determined, if sometimes compulsive. Their motivation, whatever its source, made my teaching enjoyable and a great deal easier. A sign of my inexperience and presumptuousness is that I never asked them or myself what motivated them.

Instead of curiosity and pleasure, my students' motivation often was to enhance promotion prospects on their own carefully designed career ladders. I failed to recognize and take into account my students' motivation. I saw them as bright and determined, if sometimes compulsive.

Not being aware of my students' motivations made me equally unaware of how they approached their acquisition of knowledge. Consequently, I could not have anticipated the demerit I received during that informal evaluation. But sure enough, that evening after finishing her world literature final, one of my most diligent, most engaging students, dressed me down for having given an exam that, for all practical purposes, was a comprehensive one. Having never known anything other than comprehensive finals, I was rather confused by her unbrading. In retrospect, I have come to understand that my students' military training is two-pronged—instruction and application—and is presented unit by self-contained unit. In such an approach, once the body of material has been presented and studied and a performance review indicates mastery, that material need no longer be addressed. Only the skills need to remain. Quite naturally, then, my students would come to their college classes with the assumption that each assignment and test are a complete unit and serve as a means to earn a grade. Each unit has its own purpose and no purpose exists beyond it.

After turning in her exam, the student indicated that she wanted to talk to me. I followed her to the back of the room. As she spoke, she opened her three ring binder and proceeded to deposit her class and study notes into the gray trashcan that stood between us. She explained in whispered, yet emphatic tones that she was most distressed about her answers on the test. Her questionable performance, however, was not the result of being unprepared, but rather because that instrument (she meant my laboriously fashioned exam) evaluating her knowledge was invalid. She hadn't studied the material that had been covered earlier in the semester and therefore could not include various literary examples I had requested the students use to illustrate their points. Having made her own point abundantly clear, she delivered

her crowning blow: "How can I recall information from three previous tests when I have already done an information dump on those units of study? I didn't think we needed that information."

I was crushed. Any notion that I had ever fostered of my teaching, such as making a permanent impression on my students, crumpled and dropped on top of that pile of discarded notes in the trashcan. I thanked her for her participation in class and assured her that I would review my approach to testing. My response to her evaluation was polite, and in Air Force tradition, a way of maintaining my military bearing. I could not possibly let my expression or demeanor reflect the utter loss of purpose I was feeling at that moment. I watched the remaining students finish taking their exam. Rather than anticipating circumspect responses, I was envisioning answers that were desperate attempts at retrieving information out of various "dump files." I gathered the exams one by one, bade my students farewell and good luck in their endeavors and closed the portable for the semester.

After turning in her exam, the student indicated that she wanted to talk to me. I followed her to the back of the room. As she spoke, she opened her three ring binder and proceeded to deposit her class and study notes into the gray trashcan that stood between us.

By the time I finished my twenty minute trip from the base to my house, I had dissolved into tears. Angrily I shouted into the Texas darkness: "I don't teach people only to watch them dump their knowledge any more than I go to the trouble of baking a loaf of bread only to dump it."

Over the semester break I had to determine what wasn't working with my approach. I had made allowances for their interruptions in class attendance, for the frequent changes in duty stations and thus the variety of ability levels. I had adjusted the length and number of reading and essay assignments. What else was I to consider? Whatever I might have to change to be a more effective teacher, I knew I would not change my desire for my students to use the ideas I had presented in my lectures. I felt that I could not change the bottom line of my purpose in teaching: to teach life and the lifelong value of critical thinking, the study of literature, and the development of writing skills. Clearly, I had not been emphatic enough about my own belief that literature is mirror and mentor for our lives. I had hoped to convince them that all this literary "stuff" was good for something greater than promotions and a raise in salary. Information dumps at the end of the semester do not indicate that lives have been enriched. My student had proven to me that even with an A average on her reading quizzes, she had not been engaged with the topics in the course—rather she had gathered information for a purpose and dumped it just as purposefully in order to make "disk space" for the next set of instructions and tasks. What was it I was missing?

I became convinced that I had lost something between the time that I had been a fifth grade teacher and the time I became a college professor. As a fifth grade teacher, I had been told that my teaching effectiveness stemmed from my excitement about learning and my desire to share that excitement. Fifth grade students still have a natural curiosity which I was able to engage. Infecting my students with excitement was easy because of their curiosity and because of their love for playing. I, too, liked playing and activity. Being a kinesthetic learner, I taught through the hands-on approach. I delighted in thinking up projects and learning units that would give my students the opportunity to discover concepts and ideas on their own. Each six-week unit was self-contained, but I made the topics interdisciplinary. That meant that reading, writing, math, art, music, and science were incorporated in each unit. By the end of the school year, the various disciplines' inter-relationships had became clear to the students. Such a self-contained and interdisciplinary approach sometimes made for a noisy and disorganized learning environment, but students were always busy and having fun with their discoveries, and I had the fun of learning along with them.

Unfortunately I did not transfer that hands-on approach to the college classroom. Instead, I strove to emulate the "hallowed" example of my professors who artfully lectured and on occasion engaged in some Socratic exchanges. In my quest to become a professor, I overcame my terrors of standing in front of a group of people and learned to lecture. I did the research necessary for each presentation; each class preparation enlarged my repertoire of anecdotes and interesting tidbits of information. I was so engrossed in becoming an exemplary professor that I forgot that sharing my own excitement and having students engage in learning cannot be exclusive of one another. True, they are two different functions, but they must go hand-in-hand to assure learning. I forgot that excitement must be shared without giving away the answers or appearing that one has the answers. I failed to make clear that the challenge of education is students finding the answers for themselves.

What I was missing was learning: student learning. Learning means that a change in behavior or attitude takes place. To be sure, I was learning, and all that research helped me as I pursued my graduate degree. Indeed, the manner in which I was going about the business of teaching, was quite in keeping with the original model of a university education. But I had to remember that the students in my classes at RAFB were not medieval scholars. First they were persons with military missions to fulfill, then parents and finally students. If I wanted them to see literature as mirror and mentor, I had to give them the opportunity to make that discovery during our class time. If I believed that learning is students discovering truths and relationships as they interact with peers, I must facilitate group discussion. If I

believe that self-revelation, in part, comes from within as ideas burst upon students in the process of writing, I must allow time for reflective writing: additionally, I must provide questions for group discussions and journal responses that lead to formal papers. I could not hope to lecture for several weeks and then present an exam that asks the students to respond using comparisons and making evaluations. If I want students to weigh and to judge a text's validity and ultimately dare to question the authority of authors, cultural systems, or their professor, then I have to give them the opportunity to do so first in the company of their peers in order that they can be prepared to do so with confidence on a test.

But this conclusion did not offer as much comfort as I had hoped. Truly, I could easily return to and modify methods honed in my fifth grade classroom. But I was teaching military personnel who were taught that there is a correct way to go about a procedure and that procedure is not open to debate or review unless initiated by a commanding officer. Military training aside, many adult students, for the sake of efficiency, would prefer being told how to do something rather than bothering with inventing a scheme of their own.

Still, having found no other way of improving my chances against information dumps, I resolved to go back to the method of what is now called "active" learning. So, the now "stagewise" performer, the polished lecturer took a seat in the back row. Like in my fifth grade classroom, I gave way to my students and made my place among them. Despite crowded conditions in the portables, I requested that students arrange themselves in small groups. Still the avid researcher, I now used my discoveries to develop hand-outs with discussion questions. Each group had its own set of questions to work through and report its conclusions to the entire class before the evening's end. I forced them to read and re-read if they disagreed and to wrangle among themselves about ideas and themes. I sent them to the library to locate background information and made them discuss what it meant and its significance to a particular literary text. I made them find news releases that could be modern day sequels to stories they held bizarre and unrealistic. So, they discovered that mothers kill their children more often than they had believed. Medea, for one, no longer appeared as demented and demonic as they first perceived her, Dido was no longer the stupid dame who committed suicide. King Lear has his counterparts in many a modern father and the confessional Rousseau is not so pornographic in his discussions of intimacies.

Finally, even I came under scrutiny and the students questioned my own assumptions. My own pet theories had to go out the window. I was challenged to re-read texts. Interestingly

enough, such challenges came when I wanted to ground myself in my own graduate professor's ideas rather than risking expressing my own perspective. Classes began with the students already arguing among themselves. Heated exchanges continued as students walked to the parking lots. Eventually, I had to resort to driving home by myself since my carpool riders got tired of my long "after class" stoop discussions. Once more, I could say that my students were engaged in learning. I needed not to have worried about the matter of military discipline and obedience. It was not long that they made the separation between their military classroom demeanor and that of the college classroom. They were discovering excitement in literature and ultimately values to take into their personal lives. Admittedly, I never again covered the amount of material I once managed to cram into a semester, and my students could not impress scholars with a discussion of literary critical theories. But the energy that my students invested in the weekly discussions far exceeds those measures of evaluating learning.

I had achieved my goal of teaching the relevance of literature and writing in my students' lives. Moreover, I was able to do this using discrete units which came to their own closures. Interestingly enough, the confluence of ideas and comparisons among literary pieces that I always wanted to test for in those comprehensive finals, spontaneously emerged during class discussions. As the students bantered about their ideas, they quite naturally fell back on examples to illustrate their points and to make their supports for arguments. The students' need to have closure at the ends of thematic or literary units was satisfied and so was my need to see higher level thinking skills being applied to their reading of texts.

The demerit and consequent refocusing of my college teaching has become the pivotal event of my teaching career. It is pivotal because subsequent to my teaching at RAFB, I have taught many other students who are equally as non-traditional as are students who are also military personnel. Similarly, those students may have motivations other than curiosity and the pleasure of learning. They may be attending college out of desperation to save a job or the desperation of having lost one. They may be attending college as a result of programs such as those offered in our Georgia system. Similarly, they work under the challenges of unexpected duty assignments, i.e. the single parent who must deal with sick children or loss of daycare, the caregiver who must rush to the aid of an ailing spouse or elderly parent. Similarly, they bring to the classroom a wide range of life experience and academic abilities. These students, like those in my RAFB classes benefit from having the opportunity to be learners in their classes and to leave the day's studies having been challenged and energized by their peers, not overawed by the knowledge of their professor. As they engage in conversation about their reading, they discover that the battle scenes, family and marital tensions, personal dreams and terrors in the literary works are like their own. Making that discovery, they invariably go one step further and discover that learning is not a country beyond their kenning, it is rather the path that uses the motivations and challenges of their lives to make a whole and purposeful human being. That outcome is one that no test, however carefully crafted, can measure or assure. •

The Teacherless Classroom

Allen Scarboro, Regents' Distinguished Professor, Chair, Sociology Department, Augusta State University

Monday, 11 November, was busier than usual. I had returned to my office from my eleven o'clock class to the hurly-burly of early registration. A queue of students waited my signature, my advice, or my explanation of what was required in the program or in a class I was offering next quarter. I slipped a Dinty Moore dinner into the microwave and gulped down the lunch between questions. A staff person from Computer Services squeezed into the crowd in my office to adjust some malfunction in my computer. Although I tell my students that a high tolerance for ambiguity and confusion is a defining characteristic of sociologists, I had just about reached my limit for chaos. I glanced at my watch and gulped again. "Is it really 1:05? I'm late for my one o'clock class," and I dashed out of my office, carrying the last few bites of Dinty Moore turkey and dressing, my texts, and my class notes.

When I got to my Introduction to Sociology classroom ten minutes late, the door was closed. I peeked in through the window and my face broke into a grin. The twenty-five students were gathered in groups of three or four and were busily engaged in discussing the articles scheduled for the day. They did not notice me at the door, so I quietly came into the classroom. One student looked up and said, "Go ahead and have a seat and let us finish. We'll be ready for the large group discussion in about ten minutes." So I took a seat and began to reflect on what I was observing as the students continued their discussion and then wrote their conclusions on the board. Let me share three of those reflections with you.

First, I thought of the way this group of students had responded to my absence—they saw that the class did not depend on an instructor but could be seen as a community of people working together to achieve a common goal. I saw a restructuring of the more typical power relationships in a classroom, where students depend on the instructor to provide information to them in a largely one-way transmission.

In many of the classes I had sat through as a student and in many classes I saw elsewhere on campus, the most important student obligation is to be an accurate scribe, taking down what the instructor says. If stenography is the primary student obligation, then accurate repetition of that information later on a test ranks next. Paulo Freire describes this too-frequent model of education as a "banking" pedagogy, where the instructor makes deposits in the students and later, during an examination, withdraws those largely unchanged deposits (1982).

But what I saw in this group of introductory sociology students was a very different model at work. For these students, the first student obligation requires taking responsibility for learning, rather than waiting for an instructor to take charge. The second obligation asks students to see themselves as generators of knowledge: students are to make sense of the material under consideration, to test that sense with peers, to revise and sharpen the emerging understanding, and to put results into the public forum where others can further fine tune and clarify the growing common understanding. It is important to stress that in this alternate model students are charged with making sense, to be themselves the constructors of their knowledge.

I think this approach to teaching and learning has very important implications. This model fosters agency in students, calling on them to take responsibility for their knowledge. In addition, it implies an epistemology appropriate for a world both of the extraordinary rapid production of knowledge but also of the remarkable brevity of the life of knowledge. Learning what is already known is a frustratingly futile task: knowledge expands so fast that no one person can master it, and our current knowledge decays so quickly in the face of new discoveries and understandings that much of what we teach is obsolete even as we teach it. I am reminded of Parker Palmer's call that we help students "to know how to generate...new information, to check it, to critique it, to research it, to do all of those things that a practicing scholar of a field has top know how to do" (1997, p. 9). Anything less does our students a disservice.

My second reflection centers around the power of collaborative work. As you look back on the story of the classroom that began these ruminations, you will recall that the students were already in groups. A continual puzzle for me is the disjunction between the way professors do much (if not most) of their own work and how they ask students to do their work. It is, after all, no accident that much of our work as college and university faculty takes place in committees or meetings. Much though we may malign committees, many of our best ideas, programs, and strategies have their roots in the tensions and accommodations of faculty working in groups. We insist that our disciplines be represented on our campuses most usually not by solitary individuals but rather by groups of colleagues. I cannot imagine trying to make my own discipline of sociology present at Augusta State without my peers who bring their own different slants, perspectives, even questions to their practice of sociology. Those differences—acted out in our common love for the discipline and for our students—are our strength.

Collaborative work is not second best work but is often the most fruitful, the most exciting. I'm reminded first of Emile Durkheim's argument in the sociology classic *The Elementary Forms of the Religious Life* (1915) that all thinking is social in its roots and expression, and second of Martin Heidegger's insistence throughout his work (see, for ex-

ample, *What Is Called Thinking?*, 1968) that thinking is conversation. However, in most of our classrooms, the instructor hogs the floor; students speak little and seldom speak to each other. How can they think if they cannot talk? What I saw in my introductory sociology classroom was students eager to talk, to dispute, to challenge each other, to craft together their sense of things. Collaboration made them co-builders of their own learning and made them partners in creating knowledge.

My third reflection brought to mind another of Parker Palmer's first esoteric comments: "When we study things in ways that are not isomorphic with the things themselves, there's disconnect, there's dissonance, and the hidden curriculum isn't working on our behalf" (1997, p. 15). As I looked at my classroom, I asked myself, "Can I tell what they're studying? Can a colleague tell by what's going on here that these people are working on sociology sociologically?" One teaches best when one invites and empowers students to be practitioners of the discipline one professes. One does not, I believe, become a sociologist at some magical point when a dissertation committee calls one a sociologist, although that is an important marker event in the career of many of us. Rather, one becomes a sociologist when one catches the passion and wonder of the discipline and begins to use that discipline to address the world in which we find ourselves. In sociology, we call that catching fire developing the "sociological imagination." I imagine that each discipline has an equivalent descriptor. The point, however, is that it seems to me that we are at our best as teachers when we invite students as colleagues into our work.

While a beginner's early steps may be halting and may often lead into blind alleys, we should invite those beginners to walk rather than weary them with our stories about how we do the walking and they only get to hear the travelogues. As I observed my class and overheard their conversation, I witnessed their being caught up in thinking, querying, and acting sociologically.

These reflections have probably taxed your patience, but if you've come this far with me, let me at least note some of the strategies I've adopted to foster the kind of classroom I've described. A major component of the course is the use of an anthology of primary sources in sociology, a collection of the works of both classic and contemporary sociologists (this quarter I used Heeren and Mason's *Windows on Society*). I find it critical that students and I work together on "real" sociology, not the predigested materials found in most textbooks. For each class session, students are asked to read two or three articles from the anthology and to bring short (150 words) response papers for each article to class. In the response papers, students are asked (1) to identify and articulate in their own words the "argument" of the article ("What is the author trying to get us to see?"), (2) to show how this article connects to other articles we have read, to class discussion, or to other concerns, and (3) to raise questions they have for the author. While I do not grade these response papers, I do collect them each class, I read and respond to them, and the completion of the response papers is a major component of the student's grade. I find that this strategy encourages students not only to read the assigned material, even to re-read it, but to have spent some time processing the article before we consider it in class. At the beginning of most class periods, I ask students to get into small groups and to share their response papers and for the group to be ready to report their discussions to the class at large. These groups take about ten minutes. The majority of the rest of the class period is spent hearing group reports and following up on questions that those discussions elicit. My role is to challenge, to urge stronger analyses, to provoke by raising questions of my own, to identify connections, to provide larger frameworks, and to offer examples and problems to compare and contrast the ideas brought up. Classes are usually ended by taking about three minutes for a concluding exercise. Each student is asked to take a minute to write a response to the question, "What was the point of today's class?" or, "What is the argument made by the material we discussed?" or, "What conclusions did we come to today?" In the final two minutes one or two students are asked to share these final papers.

While I do not argue from this story that classrooms should have no instructors, I do suggest that by restructuring the power distribution in a classroom we empower students to take on a richer and more rewarding role and we support students in discovering and exercising what Carol Gilligan (1982) and the authors of *Women's Ways of Knowing* (Belenky et al., 1986) describe as voice—the ability to name oneself and one's activity in the world. Further, I suggest that collaborative work makes classroom more fertile and more effective because collaboration is a better approximation of the character of thinking and of knowledge than is monologue. Finally, I suggest that each of us create classroom environments and structures that are isomorphic to the quest that is our discipline. Just as I ask sociologists to teach sociologically, I encourage historians to teach historically, chemists chemically, musicians musically. Such teaching is "teacherless" since it calls for everyone in the classroom to create together the discipline and its questions, its passions, and its sense of wonder. •

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Teaching from the Edge:
The Student-Centered Classroom

**Bobbie Robinson, Regents' Distinguished Professor,
Professor of English, Abraham Baldwin College**

As a veteran English teacher I, like most of my Liberal Arts-trained colleagues, often despair over the future of the disciplines we have devoted our careers to fostering. As higher education has become synonymous with job training and students less receptive to the notion of knowledge for its own sake, I spend as much time brooding over what will be palatable to my students as I do trying to maintain the integrity of course descriptions. Having resisted the "relevance" movement for years, I am in a new place in my teaching. I have come to focus on ways of knowing and giving students the skills and experiences that will inspire them to teach themselves so much of the information that historically has been my charge. These days I work hard to invest my students with authority in the classroom and to remove myself to the periphery.

A recent experience is typical of the work I now do. Wearied by the idea of teaching another frustrating Humanities class to students who probably would not be nearly as enthusiastic as I wanted, I determined to devise a course in which students would carry much of the responsibility for course content and classroom dynamics. My first hurdle was to establish a climate for experimentation; the next was to offer myself as guide rather than expert. The results have revolutionized my teaching.

An interest that had nagged at my mind for several years guided the planning of this course. In the early seventies, everyone I cared to spend time with had read Thoreau's *Walden* numerous times; most hauled around thoroughly thumbed and dog-eared volumes and took it as a prescription for life well-lived. By the mid-eighties, attitudes toward Thoreau's work were dramatically different. In the me-decade of MBA's and corporate ladder climbing, Thoreau's experiment in simplicity and individual spiritual transcendence often bred disbelief or even open hostility. I was curious to see how Generation X reacted to this classic, so *Walden* became the foundation from which I built a course around the theme of community. Shamelessly hoping to influence the students' response to a work dear to me, I located a pseudo-Walden Pond near the campus and arranged a couple of field trips. When we first discussed *Walden* in the classroom, the students were unable, or unwilling, to respond to the written images of Thoreau's nature. The next day, freed from a windowless cave, they could hardly contain their enthusiasm for the ritualistic daily baptism of his bath as the mist rose off the water in that cool, shady place. Immersing themselves in the reality of physical descriptions made the leap to philosophical discussion of his spiritualism not only possible but desirable. They seemed to "feel" Thoreau rather than simply "know" him.

We went to a local test garden for daylilies to read and discuss Wordsworth late one rainy afternoon. The daylilies in full bloom weren't exactly Wordsworth's daffodils, but they were close enough for just the right intellectual and emotional inspiration. We went to a nearby living-history museum to check out the architecture in an elegant turn-of-the-century house in connection with our discussion of Edith Wharton's *The House of Mirth*. Having no way to predict the success or failure of these trips, I chose to let each class session develop as naturally as possible, guided by student interest and response, rather than work toward a desired outcome. Without exception, these were among the most successful classes. As the students assumed ownership of the course, their interest and commitment grew dramatically. For example, students came to class actually having read the material. As I withdrew from the discussion, students pressured each other for input. Occasionally putting groups of students in charge of providing background, conducting class discussions, and formulating study questions increased their appreciation of the research process and the necessity for organization. They also recognized the responsibility to perform well in support of colleagues who would soon be their own audiences.

Other changes that quarter, both major and minor, led to even greater authority for the students. Having long used a circle of conversation rather than the traditional lecture hall setting for classes, I further removed myself as the expert by inviting other faculty, whose talents and expertise superseded my own in various areas, to perform for the class. In selecting these guests, a major goal was to make real student-world connections between the classroom content and popular culture while still maintaining curricular integrity. A discussion of Thomas Mann's *Death in Venice* serendipitously led us to a consideration of opera. Most of my students are from a rural area, and none had any real exposure to opera. The movie *Philadelphia* has a wonderful segment in which a Maria Callas aria provides the dramatic backdrop for a key scene. We watched the scene a number of times, focusing more and more on the power of the music. After that we watched the *Three Tenors'* 1990 concert in The Catacombs and then listened to part of the 1994 concert at Dodger Stadium. These concerts worked well because the tenors included some American music that appealed to the fledgling audience and helped to develop their ear. Finally, a faculty member on campus who has

professional experience came to perform for the class. Cognizant of the students' newly found but growing appetite for this art form, I requested a variety of music that would entice the students without overwhelming them. In addition to talking the students through basic mechanics of operatic production from the position of an insider, she performed pieces from *La Boheme* as well as *Porgy and Bess*. Though familiar with "Summertime," most of the students had no idea it is opera. Hearing "The Laughing Song" from Mozart's *Die Fledermaus* in English rather than German further removed the mystery from what had been an alien form for the students. On the whole, I have rarely had such a successful unit in a Humanities class.

Other performances were equally successful. One faculty member who is an accomplished pianist traced contemporary connections to classical music by playing popular music the students knew and then the classical source for the melody. They were amazed that "A Whiter Shade of Pale" takes its melody from Bach's "Air on the G String" and that the theme music from the movie *10* is Ravel's "Bolero." "The Ode to Joy" from Beethoven's *9th Symphony* led to requests for another performance centered on the connections between hymn melodies most of the students were familiar with and their classical origins. Still another day, a brass quintet played classical and contemporary pieces for the class. In each case, my request was the same. I wanted the performers to work from popular culture to high culture, the familiar to the remote. I am past the point of lamenting what students ought to know, but don't. Wordsworth said, "What we have loved/Others will love, and we will teach them how." For me, the "how" has become more critical than the "what."

One of the most successful adventures for the students occurred inadvertently, but it has become a staple when I teach this course. In conjunction with a discussion of Impressionist painting, I had planned to create a slide show accompaniment of Van Gogh paintings with Don McLean's "Vincent," a song all the students could sing but for which none knew the artistic connection. Time and circumstance prevented my pulling together more than the materials (slides, CD player, CD) for the project. Happily, that proved fortuitous. It occurred to me that constructing this show ought not to be my task. I was not the one who needed to make connections, exercise judgment, or create synthesis. These were skills the students needed to acquire. I went to class and gave the students the slides, the CD, and a few instructions. At the end of the hour they had produced, rehearsed, and performed a professional quality slide show which they then took on the road to a few other classes taught by adventurous instructors. As successful as their presentation was, the process was much more important than the finished product.

The simplicity of that statement is deceptive. Too often in the past I have done practically everything for students by concocting slick lectures or presentations that by design insured their passivity. Genuine learning rarely takes place in such an environment. My own education really began when I went to graduate school, where I assumed a more active role in creating seminar presentations and participating actively with my colleagues. We shortchange undergraduates by not giving them similar authority over their educations.

The inauspicious beginning with this Humanities class became one of the most empowering experiences of my professional career. The empowerment was not my own but my students'. Fired with enthusiasm by the success of one early outdoor venture, they were receptive to practically any experiment. Sitting at eye level with students, allowing them the freedom of silences so that thinking could take place, granting legitimacy to their own culture while also leading them to draw analogies to more traditionally recognized cultural icons, required me to be co-learner with them. I had to give up control, to be comfortable with what sometimes gives the appearance of chaos, and to be happy as a facilitator.

I still see most of the students from that class often. They come in to talk with me about Thoreau or Wharton or Mann. They come in to share their insights into a painting that leads them back to Wordsworth. They come in with music I ought to hear, books I ought to read, trips I ought to plan for my current students. In short, they come in to share with me an education that continues.

The world today requires us to be skilled in accessing information. Technology has rendered many of the old ways of knowing inadequate. I worry about the future of liberal education, but I have determined to be proactive. If I can meet students where they are, touch realities in their worlds, and teach them how to make connections to that other world that is more cultured, intellectual, and liberal, they will be in a position someday to teach themselves the illusive facts and figures that I have historically held up with such authority.

Chaucer says of the Oxford Cleric, "gladly would he learn and gladly teach." The real value of education rests in giving our students the desire to be lifelong learners. We do so by modeling that concept for them. These days I openly experiment with classroom dynamics and activities, announcing ahead of time our collaborative effort in charting new territory and asking afterwards for student evaluation. Students generally rise to the occasion and willingly assume responsibility and accountability. My position in the classroom has doubled, not diminished. I learn and I teach. And both gladly.

Sometimes I still fret over not living up to standards of the purists, but I know more of my students are better prepared to augment their own educations in future. I came to this current place with difficulty. Having gone through my own undergraduate career eager to soak up everything from professorial gods, I haven't easily given up the pedestal I thought I acquired by divine right when I took a Ph.D. Sometimes I still miss the me-centered classroom, where I stand in the stunning spotlight, but I've relinquished the podium and moved the students to center stage. •

Painting a Classroom

Patricia Marks, Regents' Distinguished Professor
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"She was wonderful! She gave me all sorts of good ideas for my paper on education, and then when we started to talk about homeless children, she began to cry. She said she had never thought about the problems they face trying to stay in school."

This—or something very like it— was what one of my freshmen told me after she interviewed one of my colleagues in the School of Education. My composition students were writing about education, any aspect that really interested them, and they proved to be both thoughtful and open about their fears. They were worried about violence and gang warfare, about peer pressure that silences girls in the high school classroom, and about athletic and academic scholarships. They looked at the way architecture affects learning, and they compared graded and ungraded primary schools. Almost all did interviews: I had promised to send them to student-friendly teachers for up-to-date ideas and information. What better way, I thought, to get them involved with experts in the field, those who cared enough to take the time to talk to curious and somewhat shy freshmen and, above all, those who cared enough to be teachers out of the classroom. My friend in Education—warm, intelligent, responsive—touched my student in a way that years of training in pedagogy could not have ensured. What is it then, that makes a classroom? Or, for that matter, a teacher?

One answer lies in the crisp paper cutouts of apples and autumn leaves, turkeys and Santas, shamrocks and hearts that dance across our early memories of elementary school rooms. After countless years of college teaching in classrooms with walls the color of pancake batter, I still love those cutouts. They seem to be a way of saying, like one of Magritte's absurd paintings of steam engines emerging from fireplaces or huge pieces of fruit trapped in tiny rooms, "This isn't a classroom, not really." Perhaps that is why I like those cutouts; they are emblematic of what teaching is all about. This classroom is not simply a row of seats: it is a cherry orchard or forest or the United Nations or Gregor Samsa's nightmare. Beckett's *Endgame* is not all bleakness: it is comedy, too. Dickens's *Bleak House* is not just a mystery about who Esther's mother is: it is about the way human creativity contends against entropy.

Years ago, when I was struggling fruitlessly to understand what was then modern art—the black-and-white shapes of Robert Motherwell, the wild drippings of Jackson Pollock, the typographical arrangements of Stuart Davis, for instance—a friend of mine told me simply to look at the works of art as expressions of the joy of painting. That is probably as good a guide to teaching as one might find. It is an expression of the joy of meaning, of seeing in the complexities that underlie the simplest of ideas not the thicket of obscurity but the patterns that resolve themselves into the landscape that, as Hopkins says, is plotted and pieced—fold, fallow, and plough.

We have a wide and varied palette, all of us. It includes the lovely, evocative language of the literature we teach, the texture of the words and the depth of the ideas, the ambiguous lights and shades of the "terrible beauty" that we read and experience. We also have our students: the one who works all night on a factory shift building someone else's luxury yacht; the paraplegic in a wheelchair; the young woman in the first stages of retinosa pigmentosa; the bright, untrained young man who was told he wasn't "college material." And we have students like the woman with six children who, at the beginning of a sophomore literature class, called out to me that while she had been washing dishes the night before, she had been thinking of Dante. We have in front of us a myriad of untold stories at which we can only guess.

As for canvas and drawing paper, we are lucky. I once showed a class a picture of a bombed-put classroom. It might have been anywhere. The few students were sitting attentively amidst the dust and rubble, while the blue sky shone in above. They had no books, no paper, no pencils—only their teacher. That picture needs to be posted in the electronic classroom, next to the pristine coolness of the computers; in the clean and orderly lecture hall, where chalk and blackboards abound; and in the seminar room with the polished mahogany table. It needs to be hung from the trees where students gather for outdoor classes, fearing neither bombs nor snipers. It needs to be scanned into my home page, where strangers are welcome to learn what they will about composition and world literature classes or about resources for Victorian literature. A teacher's canvas is her classroom, wherever it is; a teacher's student is whoever becomes part of that community. I think that is why my colleague spoke so openly to my composition student about homeless children and their plight in being educated, and why she was willing to be so open and so vulnerable.

So, gathering our gear, we step into whatever classroom is given us, indoors or out, electronic or architectural. We sit on park benches and on buses, at lunch counters and in our offices. And we confront all the variety of life itself. How do we put off the elements together, now that we have all been drawn together in this neutral space, this territory that has no meaning of its own until we create it? With Pollock and Magritte and all the others, we pick up our brushes and begin, not completely certain what will happen. And that is what causes the quickened pulse, the frisson of anticipation as we walk into whatever space we have been granted, and begin teaching. •

Using Popular Culture to Enhance Student Participation in Freshman Composition Courses

Mary T. Nielsen, Regents' Distinguished Professor, Professor, Teaching and Reading, East Georgia College

Students sometimes complain that the materials that are assigned to them are not relevant to their lives. Their world is a big visual, media-oriented world. They watch music videos, watch the so-called *Real World* on MTV, and surround themselves with the music of their generation. Therefore, it is not surprising that statistics suggest that students watch too much television and are passive and uncritical recipients of the information that emanates from the television and movie screens and the radio stations around this country. This same passivity is also found in many college classrooms. Teachers sometimes find that they must struggle to actively engage their students. At a recent SAMLA conference in Savannah, I overheard two professors voice their frustration over lack of student participation somewhat humorously. One said she sometimes tells her classes, "I know you're out there. I hear you breathing." The other agreed, asking if there was not a basic minimal pulse rate requirement for college admission.

In an effort to increase student participation in my composition classes at my former college in Florida, I capitalized on students' interest in the popular culture of film, video, music and television. I have found the following activities to work well with my students, enlivening the classroom and increasing student interest.

Definition Essay or Paragraph.

In introducing the definition essay or paragraph, I have used clips from films and television to focus on the definition of stereotyping and the prevalence of stereotyping in the media. Specifically, I have shown my students brief clips from the Disney film *Peter Pan*. For example, the segment in which the Indians sing "What Makes the Redman Red" is an excellent example of the negative stereotypes used to portray Indians and mothers-in-law. Or a segment from the mermaid lagoon shows the stereotype of the catty, petty, jealous female. Elsewhere in the film, Peter complains that "girls talk too much." A television show that could also be used as a springboard for a discussion of stereotyping is *Married with Children*, where one can observe the dumb blonde, the nerd, the hen-pecked husband, the lazy housewife, and the lazy househusband. These clips illustrate the power of highly specific examples to make a definition clearer to the reader.

Causal Analysis.

After introducing the structure of the cause and effect essay, I have engaged students in discussions of whether the cartoon series *The Simpsons* is a realistic or unrealistic depiction of family life. Only a short ten minute segment of the show is needed to bring the discussion to life, and students typically have strong responses to both perspectives. I then have students work in groups to come up with reasons to support their viewpoint. These groups then share their perspectives with the class. Other television shows that illustrate family life, law, police work, and medicine could work as well.

Argumentation.

In introducing the argumentative or persuasive essay, I typically include a discussion of fallacies and propaganda techniques, stressing that these detract from a sound argument. However, to illustrate the prevalence of these in many discussions and arguments, I have used clips from talk shows to make the point. Talk shows such as *Geraldo Rivera, Ricki Lake,* and *Montel Williams* and opinion programs such as *Rush Limbaugh* are easy sources of verbalized fallacies and propaganda techniques. I have also shown taped copies of television commercials to illustrate the different types of emotional appeals (such as the use of glittering generalities, transfer, and bandwagon) used by advertisers. Students seem to enjoy finding the faulty reasoning in televised materials.

Comparison/Contrast.

Of all of the different types of patterns of organization that I have covered in my composition classes, comparison and/or contrast seems to be the one that is the most media friendly. After I introduce the different ways of structuring and organizing the comparison/contrast composition, I use a variety of media as practice materials for my classes. For instance, one election year, I videotaped the presidential and vice presidential debates, showed segments to my classes, and had them compare and contrast the candidates. The exercise enlivened the class, made them more politically aware, and later culminated in a formal paper.

I have also shown video clips from late night talk shows such as those hosted by Jay Leno and David Letterman and had classes compare and contrast these as well. I have also had classes compare and contrast music videos. For example, I showed one class Bruce Springsteen's video *War* and had them compare and contrast it with a protest video by various recording artists called *Sun City.* I have had classes compare and contrast different types of music, bringing my tape player to class to set the mood. I have had students compare and contrast two works of art, and once I had students compare and contrast a photograph of the singer Madonna with a Florentine painting of the Madonna. Working with these highly visual and sometimes auditory media helped my students understand the necessity of specific detail to clarify their points.

I have found incorporating different forms of the popular culture in my composition classes to be rewarding in a number of ways. Students seem to be able to see the relevance of the material more easily and relate the concepts to their lives. In addition, these activities provide my students and me with a change of pace from the typical lecture mode of instruction. Finally, I have found that my students seem to enjoy these materials and therefore participate more enthusiastically than they might otherwise. While some of the specific selections that I have used have worked better than others, I find that the benefits of experimenting with media far exceed the risks. •

I Was a GSAMS Astronaut

Ulf Kirchdorfer, Regents' Distinguished Professor, Assistant Professor, English, Darton College

I missed out on the Apollo XI lunar landing—in more than one way. In 1969, I was barely seven years old and too young to stay up late at night in Europe to watch the landing. Many years later my father conveyed to me his enthusiasm and lack of sleep surrounding that fateful moment.

I think I must have been about nine when I began to realize there was more to life than our earth and the same path trodden to and from school every day. When I was fourteen I knew I wanted to be an astronaut as sure as I was bashful to admit I wanted Farah Fawcett, who other kids had forbidden posters of taped inside their lockers. When I was fifteen I knew I would never be an astronaut; I had passed the six-foot-three mark our basketball-greedy coach marked on the ledge of the door that led to the track and football stadium. That day I walked home past the hobby store that sold Estes rockets and exact Revell models of Apollo space craft, knowing fitting inside these models in my imagination would now never be enough. Then came the Space Shuttle and offered some hope: halfway normal people-intellectuals even—were allowed to orbit the earth in what looked like an airliner made comfortable by having most of the seats taken out. Still later, after a seminar in seventeenth-century poetry in my Masters program at Ohio University, I saw on a tiny black-and-white tv a teacher along with other human beings explode into aerial death. I thought, "It'll be a long time before they let another teacher into space. They are just too worried about the bad PR and maybe lawsuits from parents of traumatized school kids."

I establish somewhat at length my longtime interest in the space program because I see a definite connection between it and GSAMS (Georgia Statewide Academic and Medical System), that is, the use of technology to teach interactively across vast distances. GSAMS also offers that romantic appeal of the pioneering spirit and work; before us we have untapped the potential to improve the human condition, while simultaneously exploring the possibilities of technological functioning and improvement of that technological functioning.

What I want to offer now are some of my experiences as a GSAMS astronaut in the hopes that some of you will want to join the program and also in the hopes that some of you will not want to join the program—GSAMS is not for everyone—you either like it, take to it, or you don't like it, and don't take to it.

Sometime in the spring of 1995, I was called into the headquarters of our Vice President for Academic Affairs and briefed on a new program. This program would involve teaching English composition to a selective and selected group of high-SAT score seniors in high schools as close as a twenty-minute drive and as far as an hour's drive away from Darton College. The course would start on the semester system calendar of the high school, that's during the summer break for nine-month faculty, and the course would have to be offered early in the morning so as not to interfere with the high school students' regular day. Practically speaking, these requirements meant that I would have to be on campus by 6:40 a.m. Monday through Friday, starting two weeks before the fall semester and give up any planned break, because I was teaching summer school.

I immediately jumped at the assignment; it helps to be a junior faculty member when making such decisions. But there were also incentives—overload pay for teaching the regular classload, the chance to work with brilliant students, and most of all, the chance to pull off a pioneering first. When I considered all the tests and sacrifices the astronauts had to make in the space program according to Tom Woffe's *The Right Stuff* (giving sperm in a test tube was one of the easiest tasks outlined in that program), I thought, well at ease, GSAMS-space here I come (my syllabus soon said, almost too cleverly I thought, "Class meets on the air"). My decision to jump was also rewarded by the help of our new Coordinator of Distance Learning and Technology—again, I want to stress how important the combination of technology and the human element is in the endeavor of GSAMS education.

When I jumped, I faced the following, first thing in the morning, on an everyday basis more or less, with the Coordinator of Distance Learning and Technology:

7 a.m., Check-in time

Make sure all other sites are up and running. Site-facilitators and teachers must be on-site to check that the equipment, including microphones, video, Elmo projector, fax, and phone are working. Given the combination of human nature and technology, problems were frequent, especially at the beginning.

The instructor, site facilitators, Southern Bell, CLI, and, thank God, the Coordinator of Distance Learning and Technology, had to work out problems such as the loop of the participating schools not being complete (someone at Southern Bell had not made the correct switch connection, for example). We had to deal with the sound not coming in or echoing so well that a premier Hollywood Sci-Fi production would receive an Academy Award for such a perfected sound affect (the Coordinator of Distance Learning and Technology had to serve as a liaison between CLI, Southern Bell, and the individual sites).

We dealt with sound but no video; video but no sound; "frozen" video and no sound; one school not having funding for another toner cartridge for the fax; students being locked out early in the morning from their expensive GSAMS-room; and finally, acts of God, such as a tornado playing with reception dishes in one county and a beaver chewing through cable for balance in another county. And finally, the Coordinator of Distance Learning did discover that faulty equipment had been installed and the installation not been correctly done either, at more than one site.

But I want to stress the positives: First, I was a GSAMS astronaut; I wasn't working for NASA or the Soviet Union, in a shell of metal under a veil of dangerous secrecy; I was on safe ground controlled by the University System of Georgia. Any blowups or explosions took place off-camera, microphone silenced, with the assuring gravity of terra firma experienced as the Coordinator and

I played soccer with a big yellow trash can just outside the GSAMS classroom. Most beautiful of all, the links of the GSAMS logistics were ironed out in a team-spirit and work-ethic that connected secondary and post-secondary education. The high school students, high school teachers, principals and vice principals, counselors, even parents, along with the Darton players, connected to give the term and program "Partners-in-Excellence" new meaning. At this point, it must also be said that without the Coordinator of Partners-in Excellence, who laid the groundwork between the institutions, Darton College could not have offered any GSAMS instruction whatsoever. It requires more than expert diplomatic skills to bring together several high schools in a program that might by some be perceived as one that robs the bright high school students from what would have been their regularly scheduled English classes, or worse, a program that involves "all that technology stuff." Furthermore, key people at all schools, and in all positions, were responsible for having a vision and fighting for that vision to be brought into existence. To employ a metaphor involving other than space travel, the boat was definitely rocked in education when GSAMS instruction was introduced as a possibility. I believe the boat will continue to be rocked and be rocking for some time to come, but we must realize again that boat or space travel is not for everyone, and never will be for everyone. This acceptance does not mean, however, that GSAMS education should not be furthered, because it is highly effective. One short-term measurement of effectiveness came one year later, just before Christmas, when I had finished teaching the second English 101 composition class via GSAMS to high school students taking advantage of the Post-Secondary Option. This year's class had 29 students sign up, out of their own volition, and out of an entire quarter's worth of our daily encounters, only one day had technical problems.

Once the kinks were ironed out in the first-year pilot program class, I was gratified and somewhat surprised that the boundaries between the different institutions (high school and college) were transcended. The walls of the individual classrooms disappeared and geographical distances became irrelevant as the students came together in one classroom that met on the air. Interaction between students and the instructor was instantaneous, This instantaneous interaction resulted from the technology: whoever speaks appears on the television monitor. Thus, the cascading of alternating and numerous faces in no particular order erases the boundaries of the classrooms as individual sites.

Furthermore, the voice-activated technology encourages a more active student participation. To be seen, that is, to be part of the class, the student must be heard, that is, he or she must speak. Furthermore, the voice-activated video technology has the advantage of not necessarily making the instructor the focal point of the class and so encourages poor-based learning to its fullest extent. In summary, distance learning, such as offered by GSAMS, in this case English composition, allows some of the more traditional boundaries of passive and contained learning to disappear. It is ironic that television technology, which we associate with passivity, becomes such an active tool in learning.

The hands-on learning experience of the classroom in which all students are physically present in one locale is not lost in the distance learning classroom. Students use facsimile machines to share with all participants their writing-in-progress. In addition, the instructor is able to collect timed in-class essays via facsimile and return these and other assignments in a manner at least as timely as in the traditional classroom. Another advantage of using the facsimile method is that the professor is able to retain copies of the students' work for monitoring of future progress.

The space-age travel used in GSAMS teaching and learning can be supplemented by old-fashioned automobile travel to have contact between the instructor and students at the individual sites. Thus, some days the class can be broadcast from school X or Y. Such visits should be kept to a minimum, and are mostly useful in the beginning stages if some technological difficulties threaten to lower morale. Phone office hours as well as the availability of e-mail communication also facilitate the interaction between students and the instructor. Again, these forms of communication are backup resources; full benefits of instruction can be achieved from live interaction on the air during scheduled class time and will be the norm, I believe, as soon as GSAMS technology and training are up to par.

To conclude, I wish to report on the academic success of the students participating in composition courses offered via GSAMS by Darton College and ask for a new assignment. Students currently have a 100% completion rate and receive an average grade of 3.0 on a 4.0 scale upon successful completion of a course. These students are high-caliber students headed mostly for the creme de la creme four-year institutions upon graduation from high school. As a GSAMS astronaut, I wonder if students of lesser academic ability would be well served by a composition course offered by GSAMS. I say, borrowing from a Robert A. Heinlein book title, "Have Spacesuit, Will Travel." The State of Georgia generously pays for the adventure, and I know some of us just can't afford to pass it up. Either way, we are on the receiving as well as the giving end. •

Just Do It!

Teaching and Research in an Undergraduate Environment

Johnny A. Waters, Regents' Distinguished Professor and Chair, Department of Geology, State University of West Georgia

From the time I was 14 years old, I knew I wanted to be a paleontologist. When I dig a fossil out of the ground and realize that I am the first human to ever see it or realize that it has not seen the light of day for 400,000,000 years, the feeling is awesome. Collecting fossils, describing new species or genera, and reconstructing the climate and paleogeography of the earth millions of years ago is fun.

The joy of the hunt, the discovery and the synthesis is difficult to convey to non-scientists. I did not become a paleontologist by myself—I had many mentors and teachers. My parents were a major influence, but equally important has been my lifelong association with three university faculty members—Alan Horowitz and Gary Lane from Indiana University and Brad Macurda then from the University of Michigan. I went fossil collecting with Horowitz and Macurda while still in junior high school. I asked a million questions, and they answered them all. We were not in a classroom; we were sitting on outcrops of rock in sweltering heat and freezing cold, but they were teaching and I was learning. Alan took me to Indiana University when I was 16, and gave me a job as a student assistant in the Geology Department. It was my first job as a researcher, and it was great. These men taught me about fossils and paleontology, and showed me that learning is fun and exciting, not dull and boring. They also taught me about the love of teaching and the joy of working with students. In their minds and in mine, teaching and research have equal significance in making a university faculty member a scholar.

Today, when I step in front of a class, it is true that teaching is a requirement of my job that enables me to pursue my research into the history of life on earth. To me, however, teaching is much more than that. I have the opportunity not only to teach the students factual information (which they will probably forget in a few weeks or months), but to instill in them the joy of discovery that they will carry for a lifetime regardless of their field of study. As university faculty, we have the responsibility to prepare the next generation of students to be involved, productive members of society and to have the broad historical perspective that we associate with educated people, but we also have to teach them that lifelong learning is a joy rather than a burden. How do we do that?

In my introductory classes, I show numerous slides from my own work. I have had the good fortune to do fieldwork in Ireland, England, Scotland, Germany, China, Japan and throughout the United States, in addition to having visited museums all over Europe. The first person discussion establishes my credibility as a faculty member, but it also plants the seed that anyone can do this type of work with the proper training, dedication and hard work.

In our advanced classes in the geology department, we work very closely with our students by taking them in the field in virtually every class, requiring them to do outside projects as a part of the class, and by encouraging them to conduct independent research. This hands on approach to instruction has been an integral part of our teaching philosophy since the department was founded in 1967, and it has been very successful. With this approach, teaching and research converge toward a common theme—getting undergraduates involved in real world experiences. Grants and contracts become vehicles to encourage student participation, and they provide the necessary funding to carry on the work. When students collaborate with faculty, they are more likely to get caught up in the excitement of the subject matter rather than simply viewing it through the dulling filter of a textbook. This experience provides the students with educational opportunities they would not normally see until reaching graduate school.

This approach requires that the faculty remain professionally active. Conducting research, sending in grant proposals, and publishing are not optional. These activities become extensions of teaching, and become an essential part of the successful faculty experience. Juggling teaching responsibilities and research desires can be difficult when the activities remain separate. Even when the two are merged into a common theme, the time frustrations do not go away.

Geology alumni from UWG have successfully completed Masters and Ph.D. programs at universities throughout the United States, and are leaders today in companies and government organizations. Most still work in geologically related careers, but some have chosen other paths. Our practical hands on approach to undergraduate education has served our alumni well as they pursue the challenges associated with responsible positions in modern society. We remain committed to research oriented instruction at the undergraduate level, although it can be time consuming and occasionally frustrating, because it pays off in the end. This approach will not work in every department and in every field of study, but where appropriate, it is far superior to the standard lecture based model of education. •

Excellence in Teaching Organization— A Fundamental

David Jackson, Regents' Distinguished Professor, Associate Professor, Chemistry, Gordon College

"He is so unorganized." "She is so unorganized." These are the most frequent unsolicited criticisms I hear from students regarding their instructors. On the other hand, the most frequent favorable comment on my student evaluations involves the manner in which I organize my classes. These observations are consistent with the results of a recent survey of the Academic Honor Society students at our campus. In this survey, we asked that the students identify and rank order the most important characteristics of an instructor as they relate to excellence in the teaching and learning process. The top three characteristics they identified were knowledge of the subject, clarity of presentation, and class organization.

My fascination, some might call it a "hangup," on class organization stems from a twenty-nine-year career in the U.S. Army. During that career more than seventeen years were spent in various military and civilian schools either as a student or as an instructor. Each assignment as an instructor began with mandatory participation in an Instructor's Training Course to study methods of instruction. In each of these courses, they stressed organization as a key fundamental to success. With this background, one could suppose that it is only natural that I have very organized classes.

The organization of classes is not a revolutionary idea and in no way do I claim to be an authority on the subject of organization. With these two cautions in mind, the following organizational tips and suggestions are offered. These are techniques most frequently cited by my students as enhancements to the teaching and learning process.

COURSE ORGANIZATION:

- Provide each student a syllabus containing the course objectives and how they will be met, the dates of each examination, the tentative dates for covering each portion of the course, homework assignments for the entire course and the grading policy of the course.

- Follow the course outline in the syllabus. If a change is necessary (for example a change in an exam date is required), allow the students to help you set a new date. This encourages the students to take partial ownership in the syllabus and course conduct. On a more practical level, it may remind some students that there is a syllabus!

- Relate the course to other courses already completed by the students and those courses to be taken later. If possible and reasonable, relate the course to the designated majors of the students. This helps to show the course as a step in their education process rather than an end in itself. This works well when done as a part of the first class meeting, and then followed up in later classes with short referrals of pertinent material to other courses or majors.

CLASS ORGANIZATION

- Prepare and review your class notes before entering the classroom. A strong beginning sets the tone for the class. Uncertainty and fumbling through your notes at the beginning also set the tone, a somewhat less desirable one, for the class!
- Test all demonstrations and visual aids before the class begins. You want to be sure they work and will work at the time you want to introduce them. The teaching point to be made as well as class attention dwindles rapidly as an instructor struggles to remember or find out for the first time how to turn on the video projector, overhead projector, computer, etc. You may also want to know where the spare bulbs are located.
- Review the highlights of the previous class at the beginning of each new class. At the same time outline the objectives of the current class and show how they are related. This one simple technique continues to receive the highest praise from my students.
- Summarize the highlights of the day's lecture at the end of each class.

As stated earlier, these are very simple and basic suggestions for organizing a class. Yet, as simple as they are, they do demand a significant amount of preparation time by the instructor. The result will be well worth the price, for if organization is not the most important characteristic of teaching excellence, it is certainly one of the essential fundamentals. •

Integrating the Institutional Learning Cultures of Communication, Technology and Adult Learning

Joan Dominick, Regents' Distinguished Professor
Chair, Communication Department, Kennesaw State University

The recent issue of *Adult Education Quarterly* features an article entitled "Learning, Culture, and Learning Culture" that best captures my professional journey of the recent months. In this article, Jacobson notes, "Learning cannot take place in isolation: entering into meaning systems shared by others requires entering into relationships with others... learning is not merely a condition for membership, but is itself an evolving form of membership...identity, knowing, and social membership entail one another" (p.21).

Being awarded both the Distinguished Teaching Award and the Regents' Distinguished Professor of Teaching and Learning has caused me both personal and professional reflection. On the surface these awards are a gratifying validation for my choice and progress in my chosen profession. However, on a deeper level, these awards are a culmination of the relationships that I have had in this process of progressing in my profession. I chose to join the faculty of Kennesaw State University because the mission was teaching, service and research, in that order. Blending the vision of a chair and faculty member has allowed for a different perspective for these awards. The value in receiving these awards is enhanced by what I can give back to the students, faculty, staff, institution, and my two academic disciplines of Communication and Adult Education. This status report reflects what I have chosen to give back to the stakeholders of education. The giving back could not have occurred without the direct help of all these educational stakeholders. The next sections of this status report reviews the background of winning the award and the emergence of the institutional vision for the award. Additionally, my vision of working with the other system-wide recipients of the award and my resulting professional development will be discussed.

Background of Winning the Awards, The Emergence and Implementation of the Institutional Vision

In early July, I received a phone call from Dr. Ed Rugg announcing that I would be named the Regents' Distinguished Professor of Teaching and Learning for Kennesaw State University. I was extremely honored about receiving this award on the heels of winning the Distinguished Teaching Award for Kennesaw State University. The Regents' Distinguished Professor of Teaching and Learning is an award granted that is system-wide for twenty-nine institutions in the system have identified teaching first in their mission. Each of the institutions was given funding with the understanding that there would be an institutional matching fund to enhance teaching and learning on the campus. The recipient would act as a collaborative/consultant for using the funding at the institution. I also was given a short window of time to map out a plan for implementing this on our campus. Being both a chair and faculty member gave me an intriguing perspective on the implementation of the funding. Having just been through the accreditation process, having a communication course with a technology component added to the core and having concern over the impact of technology on adult learning, I did the logical thing... I asked for collegial assistance. As I noted earlier in Jacobson's (1996) article learning cannot take place in isolation. The learning culture is enhanced by collaboration. So I set forth to collaborate both nationally and institutionally. What would enhance learning and teaching at KSU? What would be useful besides a series of interesting speeches and workshops led by the recipient of the award (of course these would be interesting)? What would integrate my philosophy of teaching as "connectedness"? I started phone calling furiously. Nationally, I called Dr. Roy Berko at the National Speech Communication Association. I explained that I had a budget to begin to lay the foundation for a project that would meet the teaching and learning needs identified at my institution.

Dr. Berko relayed that after being through the accreditation process this year, several institutions in the Southeast were encouraged to increase communication across the curriculum. Having just been added to the Core Curriculum as an institutional option ourselves, I asked for some names of leaders in the field that might be of assistance. Dr. Berko gave me the names of Dr. Mike Cronen of Radford University, and Virginia and Dr. Sherry Morreale of the University of Colorado at Colorado Springs. These colleagues would become key players in my emerging proposal for a Performance/Presentation Enhancement Center at Kennesaw State University.

Both Cronen and Morreale have been leaders in developing Communication Across the Curriculum programs. Such programs have been implemented over the past twenty-five years, however, in the last five years data has been collected by Cronen and Morreale which supports the usefulness of such programs. Much of their work has been published in the journal *Communication Monographs*. Dr. Berko gave me Dr. Cronen's home number. I was worried about calling him at home on summer break, but Dr. Berko assured me that Dr. Cronen was dedicated to any project which enhances communication skills of students. I called Dr. Cronen's home and asked to speak with him. His spouse shared with me that he was not home at the time but would happily call me back. I asked if it was a problem calling at home and she shared "You have called the right man. Dr. Cronen will help the communication cause day or night." I share such detail because I learned so much about people's dedication to learning through this process of planning a center. I have been in awe of the energy and dedication across disciplines and institutions alike. The power of the learning culture is alive, well and humbling. Both Dr. Berko and Dr. Cronen sent me packets of research articles on the design, implementation and research supporting "Communication Across the Curriculum" programs. These programs focused on the teaching of communication, but did not include a technology component which was the second piece of the puzzle. These centers were usually housed in departments and used technology for self-directed learning only. The part I was looking for was to link the

communication skills enhancement with the new presentation technology. I was also looking for ways that students could meet in groups in a safe environment, have internet connection to work from notebooks (laptop computers), and have some staff available to help them with the design and implementation of their projects.

Step number two was the technology piece of the process. I called Dr. Martha Myers at KSU and discussed emerging ideas. She did a national search of programs that might combine communication skills with technology presentation software. Dr. Myers reported that this was a new area on academic campuses and added that she would like to assist in the design and implementation of such a center. Because of the collaboration of so many professionals, in a short turnaround time, I was able to conceptualize a project that would enhance teaching and learning and meet a real need that surfaced from the SACS accreditation process.

The Performance/Presentation Enhancement Center idea was presented to Dr. Rugg. I envisioned the center as being a "communication and technology across the curriculum" facility. It would be staffed with both communication and technology assistants that would help students, staff and faculty with presentation skills, group projects and using presentation software to enhance presentations. Dr. Rugg listened to my presentation, added to my ideas, and shared it with Dr. Straley. She added her ideas and the Performance/Presentation Enhancement Center was inaugurated. Dr. Rugg presented the idea to the System Vice Chancellor and the green light was given to the project. The Performance/Presentation Enhancement Center has been given an institutional home in the redirected Instructional Resource Center at KSU. As Dr. Rugg and I discussed, this center is designed to prepare students for both the learning and workforce environment. Dr. Rugg envisions this center as more than a writing, communication or audio visual center. Rather, this center attempts to meet the demands of the workforce for both developing the professional communication skills and technology skills of our students, the future employees of the community. Users of the facility will have a place for the design and implementation of communication and technology presentations of all varieties. Additionally, this facility would be available for classroom use for such classes as the new Core COM 109 Principles as Human Communication, which uses presentation software as part of the focus.

Because of the collaborative decision-making of many colleagues, my ideas as both a chair and faculty member were enhanced to further meet the needs of our students, staff and faculty. This initiative has underscored the power of the teaching and learning culture in my disciplines and most importantly at our institution.

The Emergence and Vision System Wide

In a memo dated November 20, 1996, Dr. Linda S. Williams, Faculty Development Coordinator for the Board or Regents, called for a sharing of what was being implemented at each institution by the Regents' Distinguished Professors of Teaching and Learning. Additionally, she called for volunteers to take a leadership role in organizing the winners of this award.

In January, I will be meeting with Dr. Williams to both promote and document the progress of this system-wide award. First, I will be presenting to her the progress of the implementation of the center. Secondly, I would like to start a data base of the philosophy of teaching. These data would also address teaching methodologies (assessment, lecture notes, and syllabi), and reports of the projects that were implemented by the twenty-nine recipients of the Regents' Distinguished Professor of Teaching and Learning. Since this in the first year of the awards, this would act as a baseline for the long-term effects of the awards at the institutions. Also, these data would provide the underpinnings for papers, articles and panels at national conferences, which would showcase the innovations in teaching within our system. This data could also provide a more positive perspective on the Post-Tenure Review process at the teaching institutions by providing concise guidance in professional development.

Additionally, I suggested that we showcase the recipients at the Teaching and Learning conference in April. The twenty-nine winners will be at the Board of Regents office on April 21, 1997, presenting their institutional initiatives. Since the KSU Teaching Conference is April 17th and 18th, a plan to design a symposium of the recipients featuring their teaching methodologies, philosophies and institutional initiatives has begun. Since Kennesaw State University has such a strong commitment to teaching, it would be a powerful academic event if we could implement such a symposium of the first recipients of the Regents' Distinguished Professor of Teaching and Learning.

Faculty/Chair as Lifelong Learner: My Professional Development as a Distinguished Professor

The collaborative nature of the professional development section of my journey continues. While chairing this Communication Department and leading several directed studies, I had a powerful, productive, tiring fall quarter. As a recipient of the Governor's Teaching Fellowship, Dr. Tricia Kalivoda of the University of Georgia kindly redirected my curriculum to include a crash course in technology and learning methodology. Besides making numerous speeches on teaching and workshops on communication. I have been traveling to both the Adult Education and Communication national conferences.

I attended the American Association of the Adult Education Conference November 1-2, to learn about developments in adult education and technology. I attended, at the request of President Siegel, the Students in Transition conference sponsored by Dr. John Gardner and networked with faculty concerning the campus technology center concept. November 22nd to the 25th, I attended the National Speech Communication Conference in San Diego, California, where I attended short courses by Dr. Mike Cronen and Dr. Sherry Morreale. I also attended short courses on assessment communication skill enhancement of students. While on the West coast, I visited the animation headquarters for Dreamworks. I was given a tour of the technology for graphic artists. I negotiated a possible mentorship between Kennesaw State University and Dreamworks.

This has been a five month update of my journey as a Regents' Distinguished Professor of Teaching and Learning. None of this would have been possible without the collaborative willingness of the many stakeholders in the process. •

Jacobson, W. (1996). Learning, culture and learning culture. Adult Education Quarterly. 47. 15-29.

Distinguished Professor Program 1996-1997

Carl Anthony Wege, Regents' Distinguished Professor, Assistant Professor, Political Science, Coastal Georgia Community College

The Governor and General Assembly have supported a Regents' initiative to create and fund a Distinguished Professor program in each of the University System's colleges and regional universities. The purpose of this program is to enhance quality teaching at colleges and universities throughout the state.

The enhancement of quality teaching is, I believe, best accomplished by providing resources directly to the classroom teacher, as classroom teachers have greater familiarity with real students than others. If the events and resources we provide are only marginally related to the day-to-day experience of real classroom teachers we may, in fact, undermine quality teaching by using time otherwise employed for class preparation to attend events or administer procedures only of marginal utility to the real world classroom.

We are all aware that academic disciplines are different. Methods that are quite successful at teaching public law may not be as successful at teaching art. Beyond this, we all realize that teachers, students, and class sections are also different. There is no "one-size-fits all" approach to enhancing quality teaching. One professor might be very successful at teaching a class primarily through lecture, while another would be equally successful teaching the same discipline by emphasizing active learning. Teaching a 100 level class is not at all the same as teaching a 400 level class in terms of the background knowledge and analytical abilities expected of students.

Our college decided that a theme for the Distinguished Professor Program events would link our activities with a coherent purpose. The theme for the 1996-1997 series of programs at Coastal Georgia Community College is "Education for Citizenship 2000." This theme is derived from the role education has played in the Western tradition. Socrates taught us that education is a means by which citizens may improve themselves and it is a way to examine our lives as Aristotle instructed us. The twenty-first century will see the human questions raised anew. Education prepares us to live in this new world.

PROGRAM ACTIVITIES

In this first year of the Distinguished Professor of Teaching and Learning, a variety of events for the 1996-1997 academic year have been planned at Coastal Georgia Community College. The planned events will further our objective of promoting quality teaching. Some ways in which the quality of teaching is enhanced are through the effective use of new technologies and improvements in our relationship with the communities in our service region. Both initiatives increase our ability to serve students. Specific activities listed below are also being planned and implemented to achieve our objectives:

Citizenship 2000

This event familiarized faculty with the specific skills and expectations of both employers and four year schools for students successfully exiting Coastal Georgia Community College. It addressed the question of how our teaching is relevant to those skills and expectations and how we can better prepare students to enter the work force or pursue further academic study. Since all students must work throughout their lives, this event was particularly meaningful for faculty who are expected by the community to teach students in a way that they become productive workers. This program was held in October 1996.

Local Candidate Forum

This forum familiarized faculty, students, and members of the local community with the positions of local candidates for public office on relevant public issues. This program provided a real world environment where students could exercise the craft of citizenship. This is an outreach event normally covered by the local media enhancing the status of the college in the community. This event also was held in October 1996.

Coastal Georgia Community Scholars Program

This is a series of events intended to enhance our relationship with communities throughout our service region and provide additional resources for students. The evening lecture series will highlight faculty resources available at Coastal Georgia Community College, while simultaneously promoting both academic enrichment and a positive public image. The first of these events was held in November 1996. Dr. Don Mathews did a presentation titled "What's True and What's Not True About the American Economy." This program series will enhance quality teaching by providing additional academic resources for classroom instructors.

Technology Integration Brownbags

Learning technologies such as distance learning, Internet access, and video technologies are changing the way we learn and the way we teach. Ultimately these technologies should be transparent and used to enhance teaching and not get in the way of teaching. Programs involving students who have been taught with these technologies, vendors who supply them, and teachers who have been successful using them will help faculty incorporate learning technologies into the classroom to enhance the learning experience. Events are scheduled in February and May of 1997 for this program.

Senior Academic Lecture

This is a capstone activity intended to enhance the academic environment for faculty and students in the promotion of quality teaching. A senior and distinguished faculty member in the University System will prepare a program of faculty members that emphasizes the meaning of academia. Participants will focus on what it has meant in their lives to be teachers. They will discuss some of the ways in which they have been successful in teaching students. This event is scheduled for April of 1997.

Coastal Georgia Community College Web Page

Coastal Georgia Community College will establish a presence on the World Wide Web. Information concerning the college will be published on the Internet and continually updated. This provides literally global exposure for our campus. The web page is now up and running and is updated monthly (we are currently using an IP address 131.144.98.73).

Our campus has taken a collaborative approach to the Regents' Distinguished Professor Program in order to enhance teaching effectiveness. Additional events intended to supplement and enhance the programs listed above are currently being planned through the Distinguished Professor Events Committee. •

Self-Revelation in the Classroom

Melvyn L. Fein, Associate Professor, Public Administration & Human Services, Kennesaw State University

For most of my career, I was a clinical sociologist. I worked with individuals doing what most people would think of as counseling or psychotherapy. It was a very rewarding, very intense, and very emotional period in my life. At the end of the day, moreover, I knew that I had connected with human beings in a way that was real and that made a difference. Not surprisingly, when I made the transition to college teaching, I hoped to recapitulate this experience in the classroom.

But therapy and teaching are not the same. Students do not come to class prepared to bare their souls or to undergo a dramatic change in their personalities. Nor should they. Educating is about learning, not about emotional growth *per se*. As a consequence, the techniques that work in a one-to-one relationship do not always work with a sea of faces. I have found, nevertheless, that one of the methods of the clinician, namely self-revelation, does work. If it is suitably altered to fit the changed circumstances, it can promote excellence in teaching.

As has been observed many times, teaching is a public performance, but it is much more than this. As the title of this publication indicates, teaching can, and should, involve a reaching-out to touch the intellect and the soul of the student. At its best, it can address the intimate recesses of individuals who are seeking to expand their worldviews. Since good teachers should already be absorbed in the intellectual adventure of their own disciplines, they can invite their students to join them in a shared journey of discovery. Together they can explore vital issues that might be too forbidding to tackle alone.

One of the best means of reaching-out turns out to be self-revelation, but only of a certain kind. Disciplined self-revelation, that is, revelation whose purpose is pertinent to the task at hand, is what is required. In the counseling arena, effective self-revelation is not egoistic. If it is indulged because the clinician needs catharsis, or because he or she enjoys basking in the adulation of clients, it tends to be off-putting. Rather, the goal must be to use pieces of one's life to move a client forward. It is the latter's needs, and not the former's, which must be central to the process.

These same considerations apply to college teaching. When a professor tells stories about himself or herself, they must be designed with the student's interests in mind. Self-revelation in these circumstances can promote three vital functions. 1) It can dramatize a point, thereby clarifying its connections with the real-world. 2) It can suffuse the point with emotion, thereby making it more compelling and relevant. 3) It can demonstrate the professor's humanity and vulnerability, thereby fostering identification by the student. Each of these is particularly important when the materials under discussion are controversial and/or are emotionally challenging.

First, stories have a way of attracting attention, particularly when they are about an identifiable personage. Concrete narratives are exciting, especially when they concern a teacher who has a student's fate in his hands. When an anecdote is about someone one knows, it seems real in a way that mere theory never can. Referring as it does to actual events, it feels true, even when it has been embroidered upon. It is also small enough to get one's imagination around. Stories similarly tend to leave an indelible mark. They are remembered and correlated with other events. As Joseph Stalin once noted, people are usually more moved by the fate of a single individual than by the death of anonymous millions.

Second, classrooms have historically been preoccupied with conveying cognitive information. Facts and concepts are at the heart of the academic enterprise. As every instructor knows, students are forever wondering about what will be on the test. They instinctively know that discrete information lends itself to discrete questions, whereas emotional lessons do not. The latter are far more amorphous and far more difficult to specify. Moreover, emotions are dangerous, especially when intense. It may thus be difficult to construct lesson plans, or channel classroom interactions, when feelings are involved. Nevertheless, emotions

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I, even before I was asked, would reveal some of my history, though I knew full-well not all of it was praiseworthy. In order to elicit candor, I would demonstrate candor, indicating through example that in my classroom it was safe to be human and imperfect.

are compelling. They can rivet the imagination, and fixate the mind, years after more civilized instruments have vanished. Because stories are usually saturated with emotion, they benefit from this vivacity.

Third, in a situation where power is unequally divided, as it is in the classroom, story-telling can place those involved on the same level. By humanizing the professor, and converting him into more than a talking textbook, they can make him seem worth listening to. People simply care more about individuals who seem to be human. Stories, particularly when they are slightly embarrassing, assure the student that she can safely share her vulnerabilities with someone who is likewise vulnerable. Genghis Khan once observed that he intended to choose as his generals, not superhuman heroes, but real human beings whose own limitations would enable them to fathom the limitations of their troops. College students too want to know that their weaknesses will be respected.

In the social sciences (my field is sociology) these characteristics are all useful. Especially when broaching social problems, they enable an instructor to be dramatic, real, emotional, and vulnerable, which can make the difference between having an impact and having none. As an example, nowadays candor regarding race relations is hard to come by. Laypersons of all backgrounds find that they must be careful lest they say something that offends someone else. When these tensions invade the classroom, they can make students feel uncomfortable. Thus, the very first week I taught a course titled "Race and Ethnicity," a student came to me and in hushed tones revealed that her opinions were such that she did not want to share with her peers. She was afraid, she explained, that they might be interpreted as racist and she did not want to be so labeled.

When confronted with this admission, and a rash of similar reticence, I faced a dilemma. How was I to get my students to honestly discuss, and honestly consider, facts that they found so dangerous? If I became too academic, might not this make the subject so dull that it turned them off? Or if I forced them to express themselves, would this injure the insecure, while driving the rest into hiding? Although I was sorely tempted to avoid questions that might excite conflict, I decided this would be an abdication of responsibility. What would be the point of taking a course on race if it never dealt with precisely those issues where students had the most to learn?

This is when it occurred to me to use self-revelation. As a member of our society, I have been as much a party to racial conflict as anyone. I also have opinions-some of which are not popular-and vulnerabilities, which enable me too, to be injured. I thus decided to assume the mantle of a role model. I, even before I was asked, would reveal some of my history, though I knew full-well not all of it was praiseworthy. In order to elicit candor, I would demonstrate candor, indicating through example that in my classroom it was safe to be human and imperfect.

One of the stories I told was how as a young college graduate I worked for the New York City Welfare Department. Coming, as I did, from a neighborhood in which there were almost no African-Americans, and being assigned to work in Bedford-Stuyvesant, one of the poorest and most dangerous black areas in the city, I felt almost like a representative of "white civilization." It today seems funny, but at the time I felt a calling to save my poor downtrodden clients, whom, I was sure, did not know how to care for themselves. Clearly what they needed was a healthy dose of my intelligence, compassion, and academic success.

It was not until I went into people's homes, and talked with them face to face, that I realized they were not waiting with bated breath to be saved by me. In fact, it was embarrassing to discover that as a newly minted adult, I was less capable of taking care of life's day to day crises than were individuals, who, in many cases, had been struggling, often with remarkable success, with the indignities of both poverty and racism. Only in retrospect did it occur to me that mine was a patronizing attitude born of ignorance and naivete; that while I might have considered myself remarkably enlightened and generous, I was more motivated by a need to feel superior to, rather than to help others.

The point of this story, I hope it is clear, is that when considering subjects like race, we all carry baggage with us. As a consequence, if we are to learn to overcome our initial parochialism, we must be modest, and consider things from perspectives not previously entertained. This, I should further note, applies to both blacks and whites, liberals and conservatives, northerners and Southerners.

The above is only one small application of self-revelation, but it has worked miracles for me. No longer do I enter my "Race" course on the defensive. Nor do I chide students for maintaining a self-protective silence. Putting myself on the line tends to break the ice and to initiate a conversation in which all those present learn from one another. Self-revelation may not be appropriate to every classroom situation, but where it is, it is very powerful. It can get things started without a need to pontificate or to be overly controlling. And, let me reemphasize, it can be real, just where reality is most needed. •

The Non-Traditional Student as Resource

Harold R. Trendell, Assistant Professor, Geography, Political Science & International Affairs, Kennesaw State University

How many times upon dismissing the students on the first day of class, after slogging through the intricacies of our syllabi and pontificating on what the course will do for them, do we find an apprehensive middle-aged student standing before us? The stories are familiar: "This is my first course in 15 years," "I always wanted to go to college, but I had to wait until my kids were grown" or "I'm retired military with 20 years of service." Insecurity and self-doubt fairly exude from them as they reach out for some sort of connection to justify their choice to "get a college degree." We as professors become, at that moment, their bridge to the academic community and to the goal they have set for themselves. Suggesting to these students that they see us during office hours or give us a call is hardly what they are seeking. An opportunity to positively affect the life of another is a gift which should not be taken lightly.

These non-traditional students have just experienced the reality of their "back to school fears," sitting in a room full of strangers, most of whom are young enough to be their children. They erroneously assume their classmates are on the academic cutting edge because of their youth. They have spent the class attempting to comprehend the academic and discipline specific jargon we tossed around as a matter of fact during the introductory lecture. And lastly, our syllabus has obviously outlined a learning rigor that cannot possibly be covered in the allotted term! Frankly, they have been blown away. This accounts for their presence in front of us as the class files out. A smile and a sympathetic ear on our part may yet save the day, but how much better would it be if we could indicate to these students, and the traditional students as well, that they have something to contribute to the class and we value their input?

I do not mean to imply that traditional students have nothing to offer. They simply approach their educational experience from a different perspective than the non-traditional student. Non-traditional students generally have a greater store of life experiences by reason of their age than their traditional counterparts who are less than 25 years old. I am proposing that it is these life experiences of the non-traditional student that should be tapped to welcome and bind them to the community of learners. This is an affirmation that they do indeed fit in and that we have a place for them. Given that the media have bombarded us with images of a "youth-oriented culture," it is critical that we make this connection. This is particularly important on a commuter campus such as Kennesaw State University, where approximately 45 percent of its students fall into the non-traditional category.

In the introductory geography courses I teach, I expand the definition of "non-traditional student" to include all those with extensive travel experiences. This is because on the first day of class I informally survey the students to identify those who have geographic familiarity with places both abroad and here at home. I appoint them "geographic experts" on the various countries or regions of the world as may be represented in that particular class. This strategy immediately establishes points of contact with the well-traveled student, students who are former military, and foreign students. To make this activity more inclusive, I also designate "experts" on regions of the United States, on suburbia, and on the counties, cities and towns in the university's service area. This reaches even the students who have never left Georgia and lets them know that their input is also important.

Before the first geographic concept is even discussed I have asked the questions: "Where have you come from?" "Where have you been?" "Why were you there?" I inform all the "experts" that I will be calling on them for their "help" as the various regions and geographic topics are discussed. To ensure participation during subsequent lectures, I routinely ask the questions: "Where are my experts on this place or that?" and "What were your impressions of what you saw?" These activities not only expand the general knowledge base of the class and stimulate discussion, but more importantly they offer the non-traditional students a vehicle by which they may offer valuable contributions based on their stores of life experiences. They, in essence, become vital resources in a class where the instructor cannot possibly have complete personal knowledge of all places and geographic phenomena.

Admittedly, introductory social science or humanities courses may lend themselves to such activities more so than math and science courses. However, I believe that with some thought each instructor may be able to ferret out ways to build bridges to the non-traditional students and tap their life experiences as learning resources. As professors we often overlook the power we have to influence the lives of our students. Even less often do we receive affirmation of how we may have touched someone who crossed the threshold of our classroom. It seems to me that investing the time to help the non-traditional students see that they have something special to offer the class is time well-spent. Maybe on the next "first day of class" the student who approaches our desk after the lecture does so not out of trepidation, but because we made a connection. •

From Students to Teachers:
An Investigation of Why Students Choose to Teach Spanish

Carol Wilkerson, Assistant Professor, Foreign Language Education
Kennesaw State University

Although teaching is an ancient and honored profession, only within the past 20 to 25 years has the teaching of foreign languages evolved into a discipline separate from that of teaching literature. Enrollment patterns in foreign language study are also changing, as all children, regardless of cognitive abilities or career plans, are allowed to study languages as early as pre-kindergarten. Despite these changes, however, many policies challenge the worth of foreign language study. In Georgia foreign language is the only discipline required of college-bound students that is not included in the post-secondary core curriculum. Given these current changes in policy and profession, several interesting issues arise: what factors influence students' decisions to major in foreign language education; how early do students decide to teach a foreign language; why do students decide to teach a foreign language, and how can this information benefit the profession.

In order to find out as much as possible about students' decisions to major in foreign language education, I decided to ask students to talk with me about the process of becoming a teacher, using classic qualitative research protocol. I met individually with approximately seven students who were Spanish education majors, or who had plans to declare this as their major. I recorded the initial interview, during which students talked about their decision and events that led to that decision. At the end of each interview, I asked students to keep a journal, e-mail me letters, and return for further discussions with me.

Although I plan to follow these students for four to five years, the early findings are interesting. Bearing in mind that the sample size is small, it was, nevertheless, fascinating to discover that none of the participants declared Spanish education as a major when initially enrolling in college. The most influential factor in changing their majors was success in their first college Spanish course. It was surprising to discover that students with no previous study of a foreign language made the decision to major in Spanish education while enrolled in the introductory 101 course. This would seem to indicate that students who did not take Spanish in high school may choose Spanish as a major if they are successful in their first college Spanish course. Although the belief among faculty and administrators used to be that the "core" courses did not support the major, findings from this study show that early success in courses required of non-majors may indeed influence students' academic career plans. It will be interesting to follow this trend as new admissions policies route students with foreign language deficiencies away from senior institutions.

A second finding concerns the motivation for teaching Spanish. The participants in this study consistently, and without collaboration, used the phrase "to give something back." When explaining what they meant by this phrase, most became emotional. Several recalled a moment when they first realized the power of the language, and their subsequent desire to use what they knew to affect change and learning. Others explained how important it had become to them to influence children in a positive way about people in other countries. Others confessed that they had been discouraged from attending college, and that the success in a seemingly difficult foreign language course had heightened their self-esteem. They wanted to teach Spanish to show that all students can learn another language.

A third finding is a sense of awareness of the process of becoming a Spanish teacher. This was articulated in participants' descriptions of their individual strengths and weaknesses in such phrases as "I know (the courses) will get harder, but I can do it; I know I should remember how to say this in Spanish; You know I said that wrong, but you know what I mean; I taught the whole lesson in Spanish; I was proud of myself for not speaking English when I went to Mexico."

Although these findings are tentative and perhaps limited at this point in time, they offer insight regarding students who major in Spanish education. As I analyze the data collected so far, I am made more keenly aware of the importance of first impressions. I had no idea that so many of the students in the introductory courses were considering Spanish as a major. I had assumed that they were only enrolled to meet the "core" requirement. This finding has influenced how I approach teaching those required courses. To me the data also show that students who declare Spanish education as a major need mentoring, not just advisement to complete their program of study. I believe that the findings regarding self-awareness show that students look to their academic advisors as tutors in the content area, as well as professional role models. I am eager to continue the research for this project, hoping to inform the way I teach, the way I advise students, and the way I mentor those who aspire to join me in my profession. •

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Connections in the Classroom

or "The Kingdom of Heaven is Like Unto a Mustard Seed . . ." or "Life is Like a Box of Chocolates . . ."

Ed Bostick, Professor of Biology, Kennesaw State University

Jesus Christ and Forrest Gump got their points across effectively by teaching with parables and similes. They made a connection between familiar things in order to teach difficult and complex subjects. We all know that analogous thinking is useful. It must be, because we were all tested on the GRE with "Miller Analogies." Remember "DOG: MISTRESS :: HUSBAND:?"

One of our most important jobs (and one that we frequently do not attend to) is to make connections between our disciplines, courses, and subjects. I have found that my teaching is more effective and that student learning is enhanced if students can be led to the common ground of academia. Our colleague in the English Department, Laura Dabundo, addressed this subject in this newsletter in the Winter 1994 issue . . . "We must strive to break down the artificial barriers that separate courses in a curriculum . . . We hope in doing so that those ultimately artificial divisions and limitations between disciplines would dissolve and that students would practice the learning that draws intellectual connections in integrated, collaborative thinking as part of the growth of knowledge and the development of skills to deal with it. So, what are some connections between biology and economics? Does the "Law of Thermodynamics" have any application outside the sciences? Is there any commonality between biological evolution and language evolution?

There Are Two Kinds Of Connections:

1. Linear connections, in which developments in one discipline lead to changes or new paradigms in another discipline. Linear connections are well described by James Burke of the PBS television series "Connections." An example of a linear connection is the development of the printing press and its effects upon the spread of the Protestant Reformation, which then had effects on other areas.

2. Parallel connections, in which the same or similar theory or paradigm develops independently in separate disciplines. These parallelisms are sometimes called isomorphisms.

Whatever we call these connections, similes, analogies, parables, parallelisms, or isomorphisms, they are important concepts and effective teaching tools. Here are a few examples that I have found useful.

The Whole Is Greater Than Its Parts

(Principle of Synergism, Principle of the Greater Good)

Biology: Individuals seek mates and reproduce for selfish reasons (sexual gratification, instinct). In so doing, they unconsciously and cumulatively cause population increase and increased fitness. (Charles Darwin, paraphrased).

Economics: Individuals work and earn wages for selfish reasons (food, shelter). In so doing, they unconsciously and cumulatively cause societal economic growth and prosperity. (Adam Smith, paraphrased).

Empty Places Are Filled

("Nature abhors a vacuum"; Spinoza, Ethics,Pt.1, Proposition 15) (If you build it, they will come."; Burt Lancaster, "Field of Dreams")

Biology: Vacant habitats will be occupied by living organisms 1) if the organisms can migrate to the habitat and 2) if the organisms are physiologically/genetically adapted to the habitat. Vacant ecological niches will be filled by adapting species 1) if appropriate variations occur and 2) if isolation is effective.

Marketing: If a market need exists, an entrepreneur will supply that need 1) if investment capital exists and 2) is marketing space is available. Or, in another phraseology... In a free enterprise system, vacant markets are soon occupied.

Older Systems Are More Diverse Than Younger Systems

(Generalists are replaced by specialists.) (Age and craftiness beat youth and innocence every time.)

Biology: In the process of biological succession (old field, weedy field, pine forest, hardwood forest, for example), later stages are more species-rich and complex than early stages. The number of ecological niches is higher in later successional stages. "Pioneer" species tend to be more adaptable and to have wider ranges of distribution. "Climax" species tend to be more specialized and to have smaller distribution patterns.

Anthropology: Occupational diversity in early human cultures was low. There was little occupational specialization. Later societies became occupationally diversified because of an increase in the number of "niches." Anthropologists call this "cultural evolution."

Marketing/economics: Recently-opened shopping malls should show low shop diversity; older malls, because of years of competition, should show high shop diversity with numerous specialty shops. This is an untested hypothesis of mine. I have had students research this hypothesis but they were unsuccessful because of taxonomic or classification problems in enumerating the "species" of mall shops. Is a cookie shop classifiable as a separate "cookie-shop species" or should it be lumped with other specialty food shops as the "food species"? What should we do with Rich's and Penney's?...Are they big single "multipurpose species" or divisible into many separate "department species" (cosmetics, lingerie, shoes, etc.)?

Complex Diverse Systems Are More Stable Than Simple Low-Diversity Systems

(Don't put all of your eggs into one basket.)

Biology: The Chestnut Blight fungal disease destroyed almost all American Chestnut trees, but the eastern forest ecosystem survived with little perturbation because the high species diversity of the forest buffered the system against instability. The role (niche) of the Chestnut was filled by other species. A converse example is that Southern agriculture was a low diversity l'monoculture (Cotton was King) at the turn of this Century. The attack of the boll weevil destroyed the dominant species and the entire agricultural system collapsed. Southern farmers learned a lesson in crop diversification and stability of income.

Economics: A diversified stock portfolio is usually more stable and less subject to catastrophe than a portfolio with only a few stocks. In other words, diversified investment is low-risk; specialized investment is high-risk.

Sometimes Quality Works Best; Sometimes Quantity Works Best.

(Slow and steady wins the race . . . unless there is a Porsche entry.)

Biology: There are two types of "life-strategies": 1) the l'rstrategy" used by small-bodied, short-lived species with high biotic potentials, who produce offspring in large numbers, and who have little parental investment and 2) the "K-strategy" used by large-bodied, long-lived species with low biotic potentials, who produce offspring in small numbers, and who often have considerable parental investment.

The l'r-strategy" is the "quantity" approach. High reproductive rates are balanced by high mortality, resulting in few (but sufficient) survivors. High birth rate + High death rate = Population. Bacteria, mice, and annual plants are examples. The "K-strategy" is the "quality" approach. Low reproductive rates are balanced by low mortality, resulting in enhanced survival. Low birth rate + Low death rate = Population.

Elephants, humans, and oak trees are examples. *Both strategies work for the species that employ them.*

Marketing/economics: There are two marketing strategy extremes: 1) Low price + High volume = Profit (The "Wal-Mart Strategy") and 2) High price + Low volume = Profit (The "Lord & Taylor Strategy")

Promotion/tenure: There are two portfolio strategies: 1) Low quality achievements + High quantity achievements = Promotion? and 2) High quality achievements + Low quantity achievements = Promotion? These strategies are often the choices of students during examinations and assignments: "If I don't know the answer (quality), can I 'shoot the bull' (quantity)?"

Isolation Results In Differentiation

(Absence makes the heart grow fonder.)

Biology: Depending upon the degree and time span of the isolation, populations of organisms develop inheritable differences because of adaptation to local environments. This results in the formation of ecotypes, varieties, races, and (if the isolation is complete and of long duration) species. **Linguistics:** Depending upon the degree and time span of the isolation, populations of humans develop linguistic/cultural differences. This results in the formation of dialects, and (if the isolation is of long duration) different languages.

Principle Of Entropy

(There is no such thing as a free lunch.) (Steaks cost more than carrots.) (S-t Happens!)

Biology: In a typical food chain of "sunlight, Producerplant, Primary consumer animal, Secondary consumer animal," energy is "lost" at every feeding transfer because of maintenance needs of the organisms and because of transfer inefficiency. Vegetarianism is more energy-efficient than meat-eating.

Economics: In a "manufacturer, wholesaler, retailer, consumer" sales sequence, prices increase at every step because of profit-taking and overhead expenses of the levels involved. It is cheaper to buy wholesale than retail because "middleman" costs are eliminated.

I am continuing to work on connections/analogies. Other biological ideas for which interdisciplinary connections probably exist are the ecosystem concept, hierarchical organizations, biological cybernetic systems, intra- and interspecific interactions (predation, parasitism, commensalism, competition, mutualism, protocooperation), carrying capacity, and, of course, other aspects of evolution and natural selection. This essay is also an appeal to colleagues in other disciplines to share your "connections" with me and others. •

Examining Human Development Themes Through the Electronic Media and Children's Literature

Linda B. Akanbi, Chair, Elementary and Early Childhood Education, Kennesaw State University

The study of the human life span is perhaps one of the most interesting and fascinating courses of study in the education curriculum, for it offers an immediate frame of reference: our own lives as well as the lives of family members and close friends. On more than one occasion, a student taking the "Nature and Needs" course (formerly FED 200-Human Growth and Development) has commented to me, "Now I have a better understanding of my two-year old," or "I tested object permanency with my niece," or "My friend's baby showed stranger anxiety when I tried to hold her for the first time." Knowledge of the different developmental stages that human beings go through and their characteristics provide education majors with a foundation for using developmentally appropriate practices in the classroom with children and adolescents. On the first day of class, I literally let the life span pass before the eyes of the students by showing them a videotape that depicts a complete overview of the life span from birth to death.

When I taught the course for the first time two summers ago, I wanted to include a variety of assignments covering the life span and provide for different learning styles and different formats for engaging students in the learning process. To supplement the normal lectures, textbook readings and observation assignments, I turned to children's literature and televised programs.

As an individual project, students were asked to choose one selection from children's literature (a bibliography organized by developmental themes was attached to the course syllabus) and do a character analysis, plus a written summary of the book. In the character analysis the student had to identify the developmental stage of the main character and, extrapolating from different developmental theories, explain the conflicts that the main character faced and how he or she dealt with the conflicts. Being able to follow the thoughts, feelings and actions of the characters vicariously allowed students to gain a depth of understanding about children and their relationships that they probably would miss in one or two short observations.

On the first day of class, I literally let the life span pass before the eyes of the students by showing them a videotape that depicts a complete overview of the life span from birth to death.

Since, at the time, I was reading the *Kitchens God's Wife* by Amy Tan, I also found a passage in that book to read to the class to illustrate one of the theories that we had been discussing and to do a cross-cultural comparison.

For group assignments, one choice was to select any popular television program that was family-oriented and analyze the actions and relationships among the characters, based on developmental theories. Most of the groups selecting this assignment chose sitcoms. Some shows selected were the *Cosby Show, Roseanne, The Andy Griffith Show* and *Real People*, to name a few.

The group showed clips from the videotaped episode in class and centered the rest of their presentation around the show. Time was allowed for questions from the group. These televised episodes provided rich contexts for discussing effective ways to deal with conflicts, based on developmental theories. Because these programs were regularly shown on television, most of the students were already familiar with the characters. Groups could also do a research project. One group chose to interview high school teenagers on certain topics and report their findings.

The variety of assignments afforded many unique opportunities to learn the subject matter and the response was great. My philosophy of teaching is to provide a variety of ways for students to experience learning and to make the learning as interesting and as relevant as possible.

Both children's literature and the electronic media offer rich opportunities to supplement or enhance experiential learning, albeit vicariously. I heartily recommend these resources as learning tools. •

History and Physics Make Great Partners

Russell Akridge, Associate Professor of Physics, Kennesaw State University &
Gird Romer, Professor of History, Kennesaw State University

What would happen if a nuclear physicist who is interested in history and a military historian who wonders what makes nuclear weapons explode decided to have lunch one day? Out of this lunch, the two of us developed a tandem course titled "War and Peace in the Nuclear Age," a title used in a TV series on PBS.

We gained approval from our department heads and prepared a 490 course that could be taken for history credit (History 490) or Physics credit (Physics 490). The texts we selected and required of both history and physics students were: John Newhouse, *War and Peace in the Nuclear Age*, Richard Wolfson, *Nuclear Choices* and Russell Akridge, *Supplementary Physics Notes.*

The decision was made that a certain body of knowledge would be required of both history and physics students. The physics students needed to have the basic historical knowledge to relate their discipline to the historical events and the history students needed the conceptual knowledge necessary to have an idea of how weapons and nuclear reactors work. To insure this knowledge, the physics tests were two-thirds physics and one-third and history and the history tests were the reverse. We both gave a midterm and a final. We also made the decision that the course would not be tightly structured. This gave us a chance to spend more time on material the students found particularly interesting or was of interest because of current events. This lack of a strict timetable worked well.

We both also required a major paper that the students would explain to the class so both physics and history students could benefit from the other's research. The class learned more frightening things about the Savannah River Site than any of us wanted to know.

The physics component studied the isotope structure of the atomic nucleus, paying particularly attention to the nuclei of uranium, plutonium, hydrogen, helium, lithium, beryllium and carbon since these nuclei are the more important ones used by nuclear reactors and weapons. By counting the numbers of neutrons and protons in the nucleus, and by being familiar with static electricity, we determined why some nuclei are stable and others are radioactive. We distinguished between (1) fission reactions, used in nuclear reactors and atomic bombs and (2) fusion reactions used in hydrogen bombs.

History and physics were mixed when we looked at the uranium and plutonium bombs developed in World War II and how they worked. We also studied the development of nuclear reactors and how they work to understand both nuclear propulsion and to distinguish between the light water reactors used by the United States, the heavy water type used by Canada, and the carbon type used by the USSR. Particular emphasis was placed on why the methods used in the U.S. are far safer than those used by the Soviets and, now, many of the ex-Soviet states. The class then designed their own hydrogen bomb. We were unable to obtain the plutonium and tritium to make it work so the campus is still here. Finally, samples of radioactive materials in very small amounts were made available for the students to see.

In the history component, we began with a brief history of the major discoveries in radioactivity, then emphasized the importance of the letter Albert Einstein addressed to President Roosevelt in 1939 that would have much to do with launching the Manhattan Project (code name for the development of an atomic bomb). The various historical aspects of the project

were discussed and we spent time trying to understand the factors that went into President Truman's decision to drop the weapon on Japan.

We looked at the development of the Cold War, George Kennan and containment, and NSC 68 (National Security Council Memorandum) which, although never officially adopted, provided much of the basis for US nuclear policy relating to the Soviets and we traced these policies and their changes from the Truman administration into the 1990's. The development of the weapons and methods for their delivery were also traced. This focus addressed organizations and weapons systems such as the Strategic Air Command, intercontinental ballistic missiles, and nuclear powered submarines.

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These three things - manned bombers, ICBMS, and submarine launched ballistic missiles - makeup what US policy makers call the "triad" (if one or two are destroyed, the other will survive). We placed particular emphasis on policy making and the efforts since World War II to reach agreements on nuclear proliferation, SALT (Strategic Arms Limitation Talks), and START (Strategic Arms Reduction Talks) which, of course, are ongoing.

The course was not limited to the United States and the Soviet Union. We also looked at nuclear development and policy in Great Britain, France, Israel, China and others.

A nice thing about this course (or courses) is the availability of great videos. *The Making of the Atomic Bomb* and *The Making of the Hydrogen Bomb* are very good. *The World At War* volume titled *The Bomb* discusses the bomb, the decisions to use it, and the bomb's relation to decisions on postwar settlements. *Radio Bikini* is an excellent account of the atomic bomb tests in the Pacific in 1946. But most fun are the videos that can be used to demonstrate the mood of the people and the way nuclear weapons were viewed. One of the classics is *Atomic Cafe*, a collection of films including the scene where Bert the Turtle demonstrates "duck and cover." Bert says that is what everyone should do when the bomb goes off. The other all time classic that shows much more than might be expected is *Dr. Strangelove, Or How I Learned to Stop Worrying and Love the Bomb*. Peter Sellers (three roles), George C. Scott, and Sterling Haden as General Jack D. Ripper are all superb. "MR PRESIDENT, WE CANNOT ALLOW A MINE SHAFT GAP."

Several books were recommended that the students found useful. Richard Rhodes has written two, *The Making of the Atomic Bomb* and *Dark Sun: The Making of the Hydrogen Bomb* that are must reading for anyone interested in this topic. *By the Bomb's Early Light* by Paul Boyer is an excellent introduction to American attitudes toward the bomb. For example this appeared on a valentine card for 1946: "Won't you be my little geranium/until we are both wiped out by uranium?" There are many works on the development of U.S. and Russian policy. Particularly interesting are memoirs by Henry Kissinger and Anatoly Dobrynin's, *In Confidence*.

We have an additional resource of great value for this course. Dr. John Weinstein is Chief of Policy and Programs for the Nuclear Command and Control Staff in Washington. Dr. Weinstein taught here in the late 1970's and early 1980's and has kept in touch. We had him come down and talk about various aspects of nuclear planning, his experiences in the Soviet Union as a member of one of the teams sent to witness the destruction of Soviet missiles, and some methods of preventing accidental usage of these weapons.

One final note: we were accepted for and attended a Chautauqua program at the New York Museum of Natural History in 1993 titled *The Atomic Bomb in History and Culture* that greatly added to our ability to teach the course.

The course has been a wonderful experience for both of us. We are not sure who learned the most, the students or the professors. We hope the success of our adventure in team taught classes will encourage others to try the same thing. Working with other faculty members is both educational and highly rewarding. •

Effective Visual Presentations

M. L. Anderegg, Associate Professor of Elementary & Early Childhood Education, Kennesaw State University

Well designed visual presentations can greatly enhance the effectiveness of even the best teacher. Visual presentations should not be used, however, for novelty sake alone. They should support the message, not deliver it. Such presentations have in common three essential components. First, they are used purposefully. Second, they are well designed. Third, they are delivered confidently.

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Components of an effective presentation

APPROPRIATE USE

First, effective visual presentations are those which are purposefully used. They are used to (a) clarify or emphasize a point under discussion, (b) sharpen audience interest, (c) focus the discussion very specifically, and (d) record major points of a complex discussion. Using visual supports for either of these four reasons will enhance the professional image of the presenter. Used for any other purpose, visual presentations simply detract or distract from the message.

GOOD DESIGN

Language. Once the appropriate use has been determined, effective presentations rely heavily on basic principles of good design. The language of the presentation is the first thing the audience notices. That language should be simplified. A good rule of thumb, whether using overheads, charts, or electronic units, is to use no more than six lines per slide nor six words per line. The six lines per unit keeps the content well within the seven "chunks" which cognitive psychology tells us is the upper limit for mature memory. Limiting the lines and words per line has the added advantage of producing less "cluttered" space thus enabling the audience to read the slide quickly without losing their focus on the speaker. Nothing is quite as distracting as a slide which is so wordy that it becomes a script from which both audience and presenter read. Other aspects of space use are also important.

Space. Headline the main idea. The arrangement of space should make the headline the part of the slide to which the audience attends first. Graphics should be chosen to support, not supplant the main idea. Arrange all graphics to face the accompanying text, drawing the audience's eye back toward the verbal message. The production and use of graphs and charts has separate constraints.

Graphics. The content and number of slides should also be minimalized to keep the audience focused on the speaker. Headlines and elements should be labeled both precisely and concisely. Simplify. Simplify. Simplify. Focus both headlines and elements on the essentials of the presentation with one major idea at a time. Graphics should be used wisely and for the purpose for which they are intended. They should illustrate, not decorate.

Charts and graphs have specific uses. Choose each carefully coordinating purpose with the appropriate use. Bar charts emphasize comparative relationships between two sets of facts while flow charts clarify complex relationships. Line graphs are best used to show time/frequency distributions such as trends. Pie charts should be used to convey simpler relationships and illustrate part-to-whole relationships.

Photos and cartoons should be used sparingly as visual hooks on which the audience can hang the verbal message. A photo of the presenter on a title page (I have actually seen this done) is in poor taste. It simply invited off task mental considerations on the photogeneity of the speaker.

On the other hand, in a presentation on litigation and legislation, a color cartoon of a judge was used very effectively to help the audience keep the two factors separated. Dressed in traditional English robes and holding a gavel, the figure in the cartoon became an icon for separating practices prescribed in litigation from those prescribed in legislation. In a very com-

plex discussion, this colorful icon helped the audience maintain the differentiation between the two sources.

Color. The use of color is equally important to the use of space. Poor color contrasts make reading the text difficult, diffusing the audience's attention to the speaker's remarks. Color has a psychology of its own and, while it is doubtful that the wrong color can totally alienate the audience, it certainly can affect viscerally audience response.

Green, for example, usually indicates growth or movement. Blue is calming and institutional. Red, across most cultures, denotes power, danger, and energy. Purple commands our attention, perhaps because of its traditional association with royalty. Yellow is the less liked color of all and should be used minimally. Needless to say, all these generalizations have exceptions but they can increase the confidence of the beginning designer/presenter.

CONFIDENT DELIVERY

Confidence in delivery is a must. That confidence is built not on oratory charisma but on sound preparation. Think your message through and organize it well. The best designed presentation is worthless if the content is not well organized. The most overlooked part of organization is practice.

Time the presentation. Analyze it. Get a colleague or family member to critique your rehearsal. Anything a naive audience cannot understand needs further refinement. Pay special heed to any comments on speaker-audience interaction.

The most common mistake in that area is lack of eye contact followed closely by voice use. Making eye contact does not mean that you stare your audience into submission. Rather, each member of the audience has multiple experiences during the presentation when they think you are talking directly to them. If you are easily visually distracted, maintaining eye contact may require some practice.

Being able to understand someone speak does not mean just hearing the sounds. Articulation and projection also play key roles. The latter is the least understood. Projection is not just speaking louder; it is speaking directly to the person furthest from you. Just as ventriloquists project their voices, so presenters should, too. Make that distant person the target for your voice and "throw" to them.

Always check the logistics of the room in which you are presenting even if, as at a conference, it means sitting through someone else's presentation. It is time well spent. Check the lighting. Can the audience see you? Can you see them? Check the number of working electrical outlets. Sit in the rear of the room to check global acoustics. If sitting through someone else's presentation, be sensitive to the area of the room from which the most requests for the speaker to repeat what has been said. This is especially important if you heard clearly what was said. It may be an indication of an acoustical "dead space." Check the dimensions of the room. Are the people in the back row so far removed that they are observers rather than participants? If so, think about ways to involve them. Walking up and down the aisle will work if you have a lapel microphone. Organizing multiple small group activities may offer them a human contact. Questions can be used to draw them into the presentation, too. For example, asking questions of the back row or being quick to respond to questions from that area may draw these particiants closer mentally.

Be careful not to compete with your visual aids. If you are using electronic aids, turn them off when you are talking. See the Six Sage Suggestions for the exceptions. Before using film or video, watch it several times. If the audio portion does not fit your audience or purpose, turn the sound off and create an audio uniquely for your audience and your purpose.

Lastly, take spare parts even if you have been given an iron clad guarantee that all your needs will be met. A good basic emergency kit can include extension cords (bright colored ones easily spotted when packing to leave), three-prong adapters, replacement cables, bulbs, at least one small lamp with a strong bulb to augment note taking light, a bright flashlight for blackouts, chalk, masking tape, dry erase markers and pens. Never trust others to provide these even if you have a written promise. Prepare for the worst including having a clear backup plan in case the inevitable happens. Until you have had a visual presentation interrupted by a blackout, you will never quite appreciate the phrase "in case the inevitable happens."

Effective presentations have three major components in common: purposeful use, good design, and confident delivery. Add to this some sage advice from the experience of others. This advice is offered so you will not make their mistakes. Go, and discover new ones which you can then share. •

Six Sage Suggestions for Using Visual Presentations

1. When in doubt, don't.
2. Coordinate all auditory and visual expressions.
3. Remove a visual immediately after discussing it unless it presents your overview, your agenda, your key point.
4. When using electronic equipment, turn it on only when you want the audience to focus on it.
5. Face your audience and maintain eye contact.
6. Deliver your message confidently.

Using Computer Based Instruction:
A.D.A.M., a Computer Based Program in Human Anatomy,

Pam Rhyne, Professor of Biology, Kennesaw State University

Many students at Kennesaw State University are majoring in programs that require some basic knowledge of human anatomy. For example, in addition to biology majors, students majoring in art, anthropology, health and physical education, nursing, or middle grades education require knowledge of human systems and their structures. Students involved in physical fitness are often interested in knowing and understanding how our bodies are structured. The learning of human anatomy is ideal for self-paced and individualized instruction where students can be provided with structures to learn and the means to learn them.

A computer based program called A.D.A.M. (Animated Dissection of Human Anatomy for Medicine) was selected in order to offer courses and experiences that meet the needs of such a diverse group of students. This unique program allows us to design courses and instruction for a variety of students and to develop courses and visuals at different levels of complexity and difficulty. Using the A.D.A.M. software allows students to work at their own paces and review material as needed, thus increasing student success.

We plan to use the A.D.A.M. software in three different ways. First, A.D.A.M. will be used to develop courses for biology as well as non-biology majors. These courses will be unique in that students would work independently in the computer laboratory, coming together as a class a few times during the quarter for question/answer sessions or to take examinations. Secondly, A.D.A.M. will be used in existing courses to introduce human anatomy in the lecture by the faculty member. In the laboratory A.D.A.M. will be used to supplement models and other materials. Thirdly, A.D.A.M. will be used by a great variety of students for review or to prepare for graduate or professional school entrance examinations.

We initially developed two one hour courses for biology majors using the A.D.A.M. program. Biology majors were targeted first because a course in human anatomy was not available to them. Courses now offered by the Department of Biological and Physical Sciences that teach human anatomy also include physiology and were developed to meet the needs of nursing and health and physical education majors. These two new courses now complement the biology course in human homoeostatic physiology.

I am one of the faculty members who first proposed using the A.D.A.M. program and received a Faculty Development Grant for this purpose. The following describes how the two courses for majors have been designed and implemented. The first course, offered fall of 1996 as Biology 490, includes the skeletal, muscular, nervous, and endocrine systems. The second course, which includes the rest of the systems, will be offered as Biology 490 winter quarter 1997. Until we convert to the semester system these courses will be offered as Biology 490.

I was assigned to work with students registered for the course. Students initially met with me to go over the syllabus that provided detailed descriptions of the role of the faculty member as well as the role of the students, course objectives and the grading policy. Examination dates and times were established based on student schedules. All students in the course were required to obtain a Pigseye account (student e-mail account) so that we will be able to communicate with each other. After the initial meeting, students will work on their own and at their own paces in the computer laboratory to learn the structures for which they are responsible. The computer laboratory is in the Science Building and available to students during a variety of days and times. I am available to help students during the quarter. Students can reach me during office hours, by voice mail, or by e-mail using their Pigseye account. If a student is having difficulty using A.D.A.M. the student and I can arrange to meet and work together in the computer laboratory. In addition, human anatomy references are available on reserve in the library for use when the computer laboratory is not open.

The A.D.A.M. program is fun, creative, and interesting to use. Students can select the race and gender of the human they wish to study. Another early decision students must make is whether to keep or remove the fig leaf!! Once the animated person is displayed on the screen, students can select the anatomical view (front, side, back) they wish to study. Many different Tools come with A.D.A.M. and it is not possible to describe them all. However, a brief description of a few will enable you to see the wide variety of learning possibilities. By using a Structures List Tool, students can select and view a particular body part. Then, after starting at the skin level, different depths of that structure can be observed. If a student does not know the name of a particular structure, the Identify Tool displays the name and the Pronounce Tool allows the name to be heard. Students can use other tools to show one structure in relationship to other structures in the system. Students can explore a structure from a microscopic prospective, or box in a particular section of anatomy and cut away layers to view internal organs. In this manner, students can see relationships of various structures from different systems. Students can look more closely at a section using a Magnifying Glass Tool. A small magnifying glass actually appears that students can then move to the structure being examined. If students are having difficulty locating a particular structure, a "Search For" feature is available. Text material is also available and provides students with information about each system. For students who are really into medical concepts, there is even an Operating Room in which students use a Cleanse Tool in preparation for surgery, a Syringe Tool to apply local anesthetic, and a Scalpel Tool to make incisions. Also available in the Operating Room are Laser, Cauterize, and Suture Tools.

We are very excited about using the A.D.A.M. program. The software provides faculty members with many teaching options. Students can be introduced to human anatomy in the lecture or the laboratory, as part of a special course or an existing course, or an independent study course. A.D.A.M. also provides departments across campus a chance to introduce students to human anatomy using computer technology. •

Dr. Rhyne was awarded a 1995-96 Faculty Development Stipend.

Reaching Through Teaching

The Center For Excellence in Teaching & Learning
@ Kennesaw State University

Contributions from KSU faculty are solicited. Please submit articles to CETL on a 3.5" disk in WordPerfect 5.1. Preferred length of articles is 750 words. Deadline for the next issue is May 1, 1997.
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